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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,"

A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival

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which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Music Shed." The Music Shed was inaugurated fifty years ago, on the evening of August 4, 1938, when the first concert of that year's festival was given. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra gives an annual concert as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

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(as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its fourth year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on July 8, 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks

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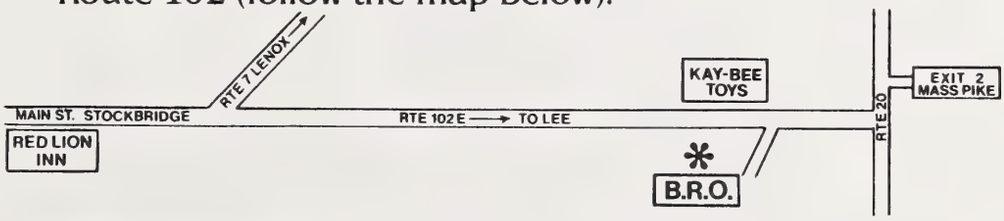

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each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, as it approaches its fiftieth anniversary in 1990, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Seiji Ozawa conducts the Tanglewood Music Center Orchestra

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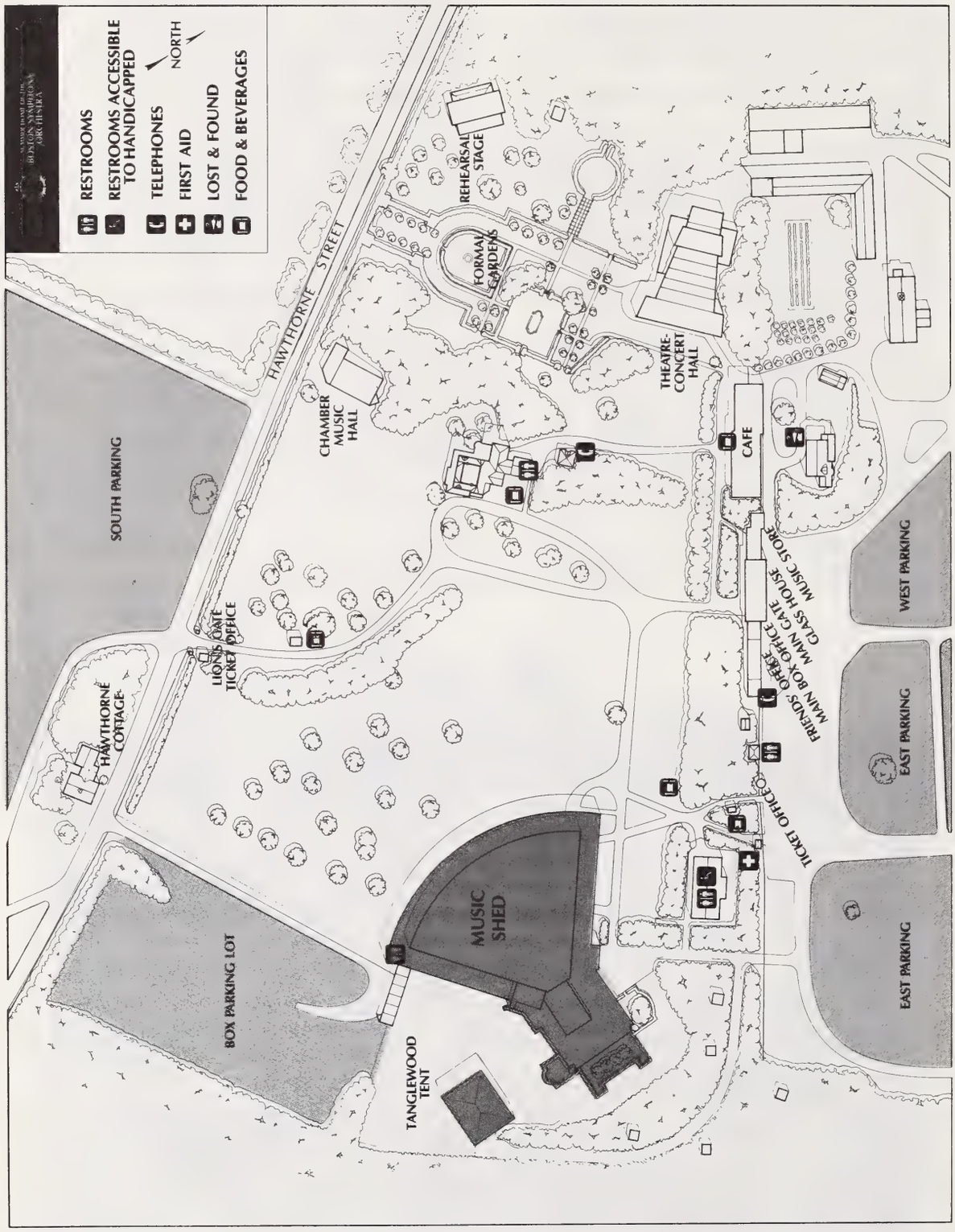

TANGLEWOOD INFORMATION

Ticket information for all Tanglewood Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling (413) 637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $8.50 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite. **Please note**, however, that rest rooms located in the Shed are closed during concerts.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends Office.

Food and beverages can be obtained in the area to the right of the Main Gate as you enter and at other locations on the grounds. Visitors are invited to picnic before concerts.

Leisure clothing, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 10 a.m. on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts and by the Massachusetts Council on the Arts and Humanities.

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SEIJI OZAWA

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his fifteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made a historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre

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de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his numerous Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, for EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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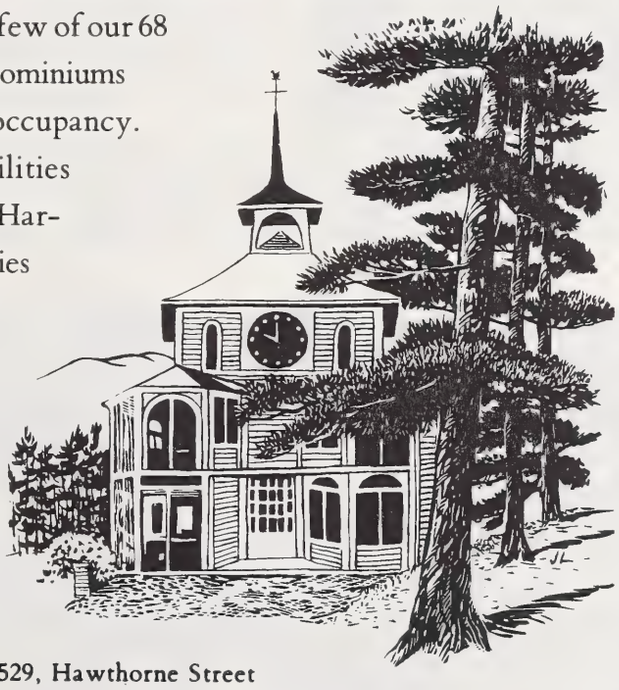

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First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Gottfried Wilfinger

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

*Gerald Elias

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

§Joseph Conte

§Joseph Scheer

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

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Robert Barnes

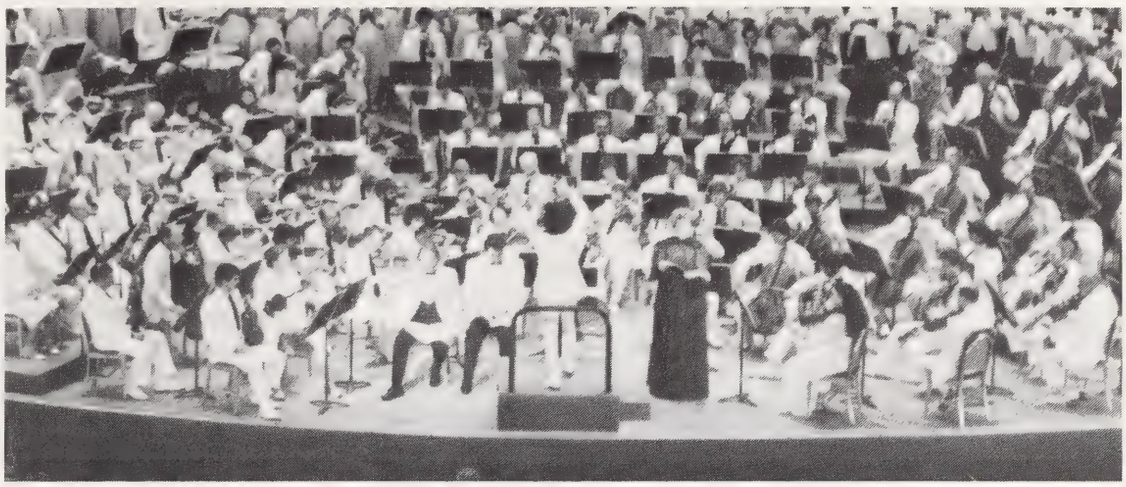
Jerome Lipson

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Substituting, Tanglewood 1988



Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
§ Robert Caplin
§ Richard Robinson

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§ Donald Bravo

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

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Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Michael Feinstein
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Philip Glass
Eric Hamelin
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Adam Makowicz
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Alexander Peskanov
Philadelphia Orchestra
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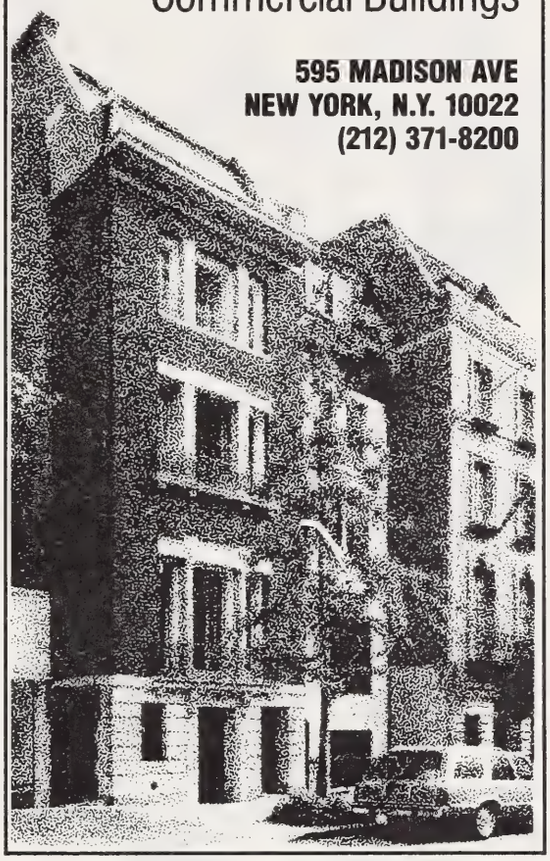

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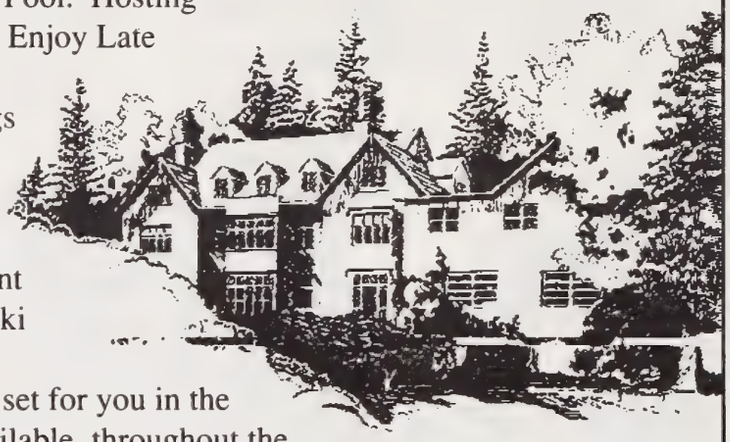

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 107th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

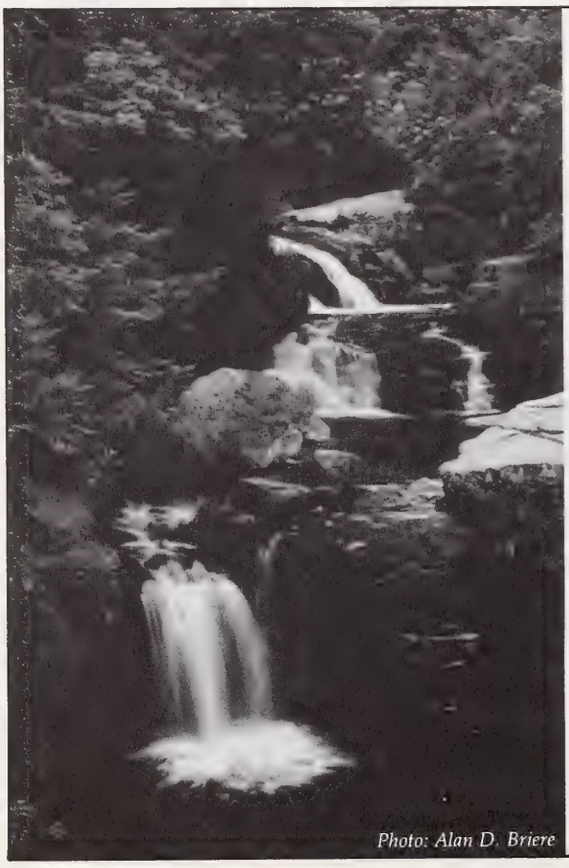
Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood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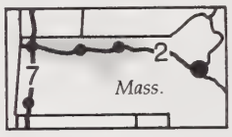

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Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now completing his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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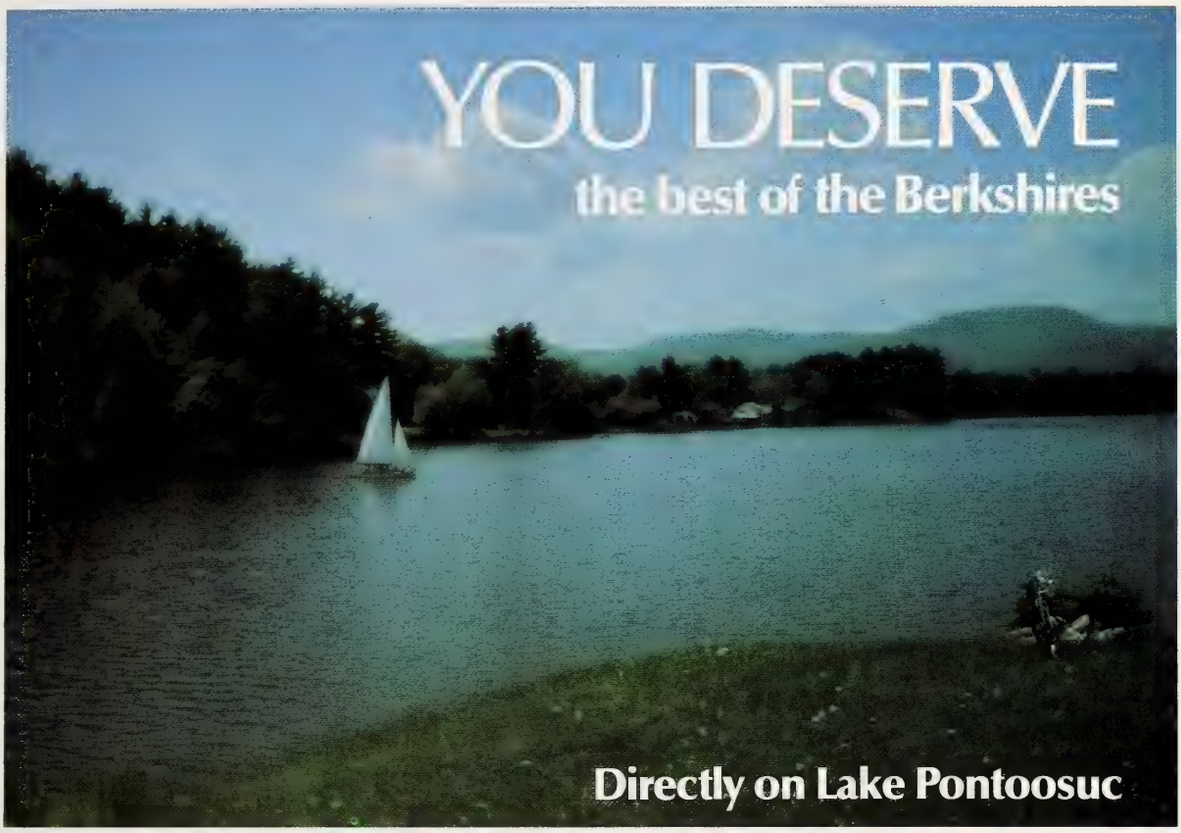

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Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Alfred Genovese, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
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Andante
Menuetto: Allegretto
Rondo: Allegretto

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Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro

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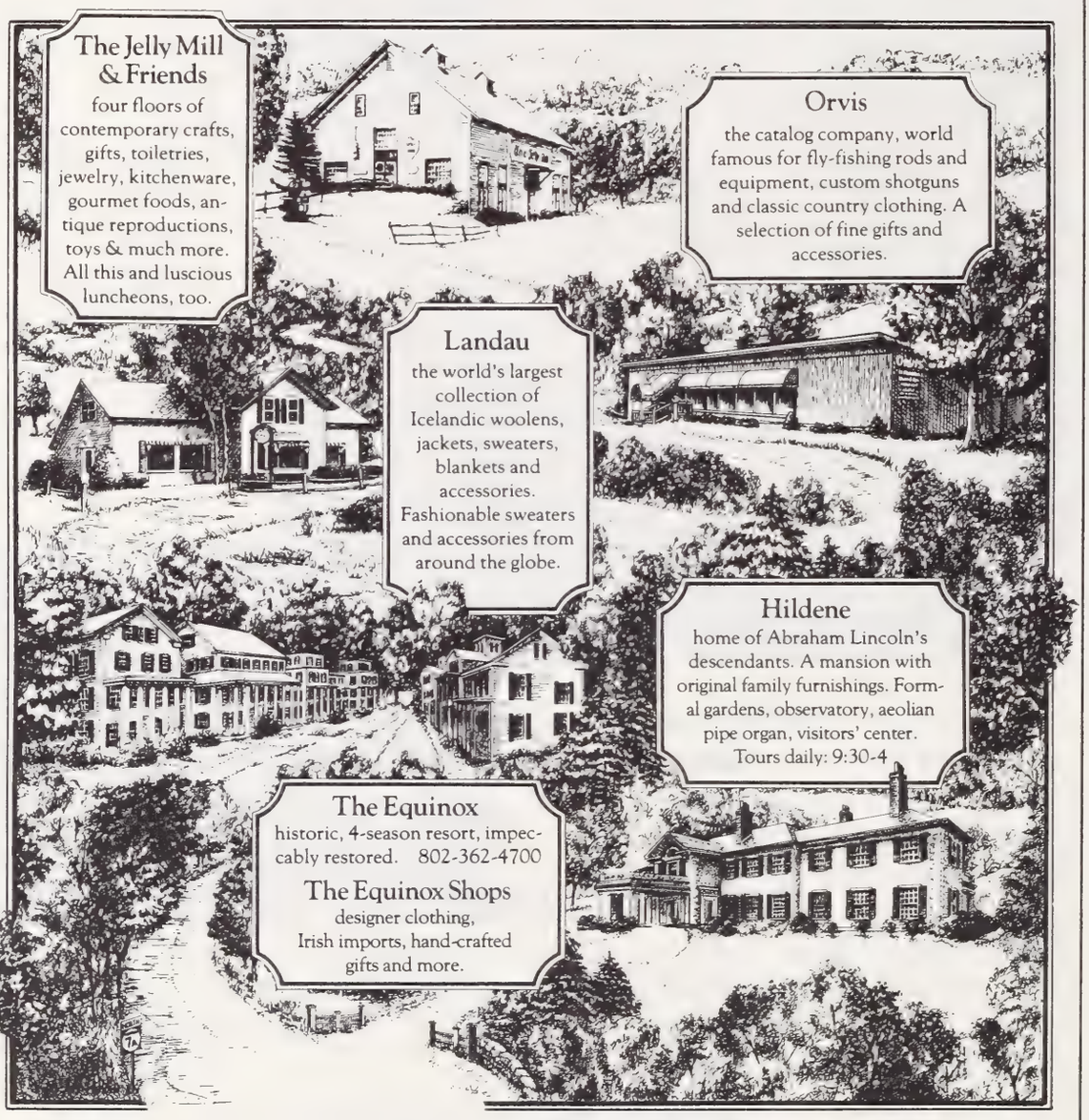

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Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of the many Schubert works that remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Schubert composed **Der Hirt auf dem Felsen (The Shepherd on the Rock)** in October 1828, just one month before his death at age thirty-one; it was conceived as a showpiece for the gifted soprano Anna Milder-Hauptmann, whom he had hoped to persuade to sing in an opera that he intended to write. (She had already performed his music successfully and had taken *Erlkönig* on tour.) In the end the opera was never written, and this vocal chamber work was not given to the singer until after the composer's death. Schubert chose a text by Wilhelm Müller, the author of the poems for *Die schöne Müllerin* and *Winterreise*, but had some slight adjustments made in the middle portion of the poem by Wilhelmine von Chézy (she had earlier provided the libretti for Weber's *Euryanthe* and the play *Rosamunde*, for which Schubert had written incidental music). The close expressive fit of music to words, the graceful vocal lines, and evocative echoes between the voice and clarinet (suggestive of the echo that the

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poet discerns arising from the distant valley) have made *Der Hirt auf dem Felsen* singularly popular as a pastoral expression of seasonal solitude and subsequent delight in the coming of spring.

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh',
Ins tiefe Tal herniederseh',
Und singe:
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiss nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,

So sehnend klang es durch die Nacht,

Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach ich mich fertig,
Zum Wandern bereit.

Je wieter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.

—Wilhelm Müller
and Wilhelmine von Chézy

The Shepherd on the Rock

When I stand on the highest crag,
look down deep into the valley below,
and sing,
from far away, out of the deep shadowy valley
rises the echo
of the chasms.

The farther my voice reaches
the brighter it comes back to me
from below.
My love lives so far away from me,
I yearn ardently for her
over there.

I waste away in deep sorrow,
my joy is gone;
hope has eluded me here on earth,
so lonely am I.

The song resounded with such longing
in the wood,
it resounded with such longing through
the night,
drawing hearts to heaven
with wondrous power.
Spring will come,
Spring my joy;
now I shall prepare myself
to go wandering.

The farther my voice reaches
the brighter it comes back to me
from below.

—translation by S.L.

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Schubert composed his **Octet for winds and strings** in February 1824 on a commission from Ferdinand, Count Troyer, who was a clarinetist in the musical establishment of Beethoven's friend and pupil Archduke Rudolph. Troyer evidently requested that Schubert model the work on Beethoven's famous Septet (which at that time was still, in all likelihood, the most popular of all of Beethoven's instrumental works, far outdistancing the symphonies and concertos). Schubert followed instructions, mimicking the older master's work so closely in scoring, layout of movements, and musical character that it must have been obvious to everyone who heard the piece—and they would have enjoyed it all the more for that very reason.

Schubert began with the same instrumental ensemble as Beethoven (clarinet, horn, bassoon, violin, viola, cello, and double bass), augmented only by the addition of a second violin. He planned his Octet in six movements, fashioned like the old classical divertimento, just as Beethoven had done. He wrote an Adagio (a tempo mark he rarely used) following Beethoven, and an Andante theme-and-variations set. He imitates Beethoven, too, in preparing the finale with a slow introduction in the minor mode. And the harmonic relationship between successive movements in the two works is absolutely identical.

Yet no work shows more clearly the truth of the notion that the originality of a genius becomes most apparent precisely when he is copying someone else, especially a great older master: though the spirit of the classical divertimento remains, Schubert's music is nonetheless absolutely his own in color, harmony, and melodic character. The characteristic classical gestures of the martial and the pastoral, which were still very much alive when Beethoven wrote his Septet, are here subsumed into a new spirit. The Andante theme that serves as the basis of the variation set is from a love duet, "*Gelagert unter'm hellen Dach der Bäume*," in his Singspiel *Die Freunde von Salamanka*. Despite the obvious "symphonic" possibilities of the large chamber ensemble, the Octet remains utterly and deliciously a work of chamber music throughout.

—Steven Ledbetter

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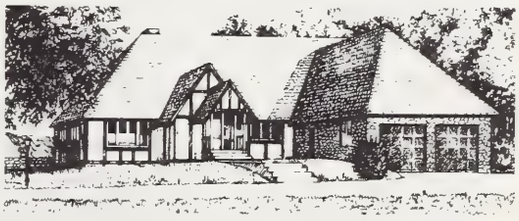

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who wrote to the composer's friend Joseph von Spaun on July 27, wishing that Spaun could hear Schubert's latest songs:

> If we could bring the melodies into your dreams, as they surround us into the sinking hours of the night!—Schubert was so friendly and communicative . . . When he spoke of art, poetry, of his youth, of his friends and other important people, of the relationship of ideals to life, etc.—I could not help but marvel again and again at this genius of whom it is said that his artistic achievements are so unconscious that he himself is barely aware of them and barely understands them and so on. And how simple everything is—I cannot speak of the extent and the wholeness of his convictions—but these were glimpses of a very personal philosophy of life . . .

"And how simple everything is . . ." indeed! Ottenwald was quite right (though surely understating the extent to which Schubert was conscious of his own achievements). But Schubert's simplicity was of that very rare kind that is not simpleminded, but profound.

The selection of Schubert Lieder to be performed here ranges from very early in his songwriting career (1814, when he was but seventeen years old and composed 150 songs!) to near the end (July 1826, a little more than a year before Schubert's premature death), and includes settings of texts by the greatest of German poets as well as

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utter nonentities, who nonetheless happened at least once to strike a verbal chord that resonated in the composer and brought forth music.

An Sylvia is Schubert's setting of Shakespeare's song "Who is Sylvia?" from *The Two Gentlemen of Verona* (Act IV, scene 2). The song balances voice and piano in an immediacy that evades analysis, but generates delight. *Das Mädchen* describes the rich ambivalence, mingling joy and uncertainty, of a first love, with typical Schubertian shifts from major to minor and back and artful pauses. *Die junge Nonne* deals with a situation familiar in much romantic poetry, the desire for death as a place of refuge from the storms of life. This superb song encapsulates mood, setting, and background in a remarkable theme that combines the howling storm and its thunder with the tolling of the bell, all sounds that underlie the singer's reflections. The storm rages as much in the heart of the young nun as it does in the world outside, and as she finds strength through her faith, she is able to move to the major mode, taking on the storm and challenging it in serene confidence. *Blondel zu Marien*, a rarely-heard song, is a serenade to a distant loved one, elegant in its vocal embellishments. The Blondel of the title is presumably the troubadour Blondel de Nesle, the friend of Richard the Lionheart, who (according to legend) located the imprisoned king by singing the beginning of a song they both knew under his window and waiting for him to complete it. *Gretchen am Spinnrade* was Schubert's first great song, setting words from Goethe's *Faust*, in which Gretchen spins and recalls obsessively the man with whom she has fallen in love. Schubert's music reveals a more profound understanding of erotic love than an eighteen-year-old boy has any right to know.

The piano introduction to *Der Schmetterling* delightfully captures the flickering movement of the butterfly in Schlegel's verses, while the melody depicts the butterfly's mindless hedonism. *An die Nachtigall* is a magnificent early song, as extraordinary for its intensity of feeling as it is for its simplicity. One original touch is the opening outside the home key, but generally the song pursues its course directly until Schubert's

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simple but magical turn to the minor mode as the singer sighs, "*Nachtigall, ach!*" The manuscript of *Die gefangenen Sänger*, a setting of a poem by August Wilhelm von Schlegel, was discovered in 1883 in the estate of Schubert's nephew. It had been totally disregarded since the composer's death fifty-five years earlier. The "captive singers" of the piece are caged birds, once thought to be a metaphor for artistic repressions by Metternich's secret police, though this is doubtful, since the poem dates from a time (1810) when liberal hopes were high. In any case, the song has little to do with politics, but a lot to do with the balancing of major and minor, just as the artist balances the harsh reality of the present with the idealism of his visions. *Auf dem Wasser zu singen* might be a poem of small literary merit, but if offered the composer everything he wanted in the way of musical imagery. With it he created one of his greatest strophic songs, one in which we anticipate, with ever increasing delight, the magical turn to the major at the end of each stanza.

Liebhaber in allen Gestalten is a delightful setting of Goethe's text (cut down by Schubert from the original nine stanzas), filled with fresh humor. *Versunken* is a poem celebrating the joys of erotic love, a selection from Goethe's orientalizing *West-östlicher Divan*. Schubert's lover is impatient and excited, though not perhaps as rapt in the sheer ecstasy of pleasure as Goethe's lover. Next to Goethe, the poet who called forth the most sustained series of great Schubert songs was Johann Michael Friedrich Rückert (1788-1866), who as a professor of oriental languages occasionally brought a fresh viewpoint, derived from Eastern poetry and thought, into his work. *Du bist die Ruh*, for example, is tinged with oriental mysticism, and Schubert's setting captures the tranquility of the poem and its sense of being addressed not to the world at large but to the inner soul. *Seilgkeit* is a song of simplicity itself, comparing the joys of heaven with the more immediate heavenly pleasures of an earth in which "Laura" smiles; it is almost a waltz (though a shade too fast for that)—a suitable meter for a Viennese composer's vision of heaven! Few things have stirred the romantic soul more than the annual, welcome return of spring, with its extended notions of rebirth and hope for the future. *Im Frühling* is, justifiably, one of Schubert's best-loved songs. The poem, from Ernst Schulze's "Poetic Journal" of 1815, is frankly nostalgic, longing for a love known in a previous spring, but now lost. Schubert's setting emphasizes this quality of lingering, of enjoying the lazy contentment of the coming spring until the twinge of painful reminiscence brings in a change to the minor mode.

Texts and translations begin on page 15.

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During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* (**The Trout**), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and openhearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata-form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but where the poet describes the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chooses to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Steven Ledbetter

Photo: Christian Steiner

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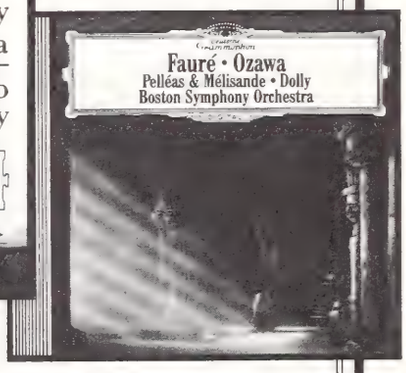

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An Sylvia, D.891 (1826)

Was ist Sylvia, saget an,
dass sie die weite Flur preist?
Schön und zart seh ich sie nahn,
auf Himmelsgunst und Spur weist,
Dass ihr alles untertan.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
ihrem Aug eilt Amor zu,
dort heilt er seine Blindheit,
und verweilt in süsser Ruh.

Darum Sylvia, tön, o Sang,
der holden Sylvia Ehren;
jedem Reiz besiegt sie lang,
den Erde kann gewähren:
Kränze ihr und Saitenklang!

—German version by
Eduard von Bauernfeld

To Sylvia

Who is Sylvia? What is she
that all our swains commend her?
Holy, fair, and wise is she:
the heaven such grace did lend her,
that she might admired be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair
To help him of his blindness,
And being help'd, inhabits there.

Then to Sylvia let us sing
that Sylvia is excelling;
she excells each mortal thing
upon the dull earth dwelling.
To her garlands let us bring.

—William Shakespeare

Das Mädchen, D.652 (1819)

Wie so innig, möcht' ich sagen,
sich der Meine mir ergiebt,
um zu lindern meine Klagen
dass er nicht so innig liebt.
Will ich's sagen, so entschwebt es;
wären Töne mir verliehen,
flöss es in Harmonien,
denn in jenen Tönen lebt es;
nur die Nachtigall kann sagen,
wie er innig sich mir giebt
um zu lindern meine Klagen,
dass er nicht so innig liebt.

—Friedrich Schlegel

The Maiden

How sincerely (I'd like to say)
my love gives himself to me,
just to soothe my complaint
that he doesn't love me sincerely.
When I want to say it, it flies away;
if tones were lent to me,
it would flow into harmonies,
for it lives in those tones.
Only the nightingale can say
how sincerely he gives himself to me,
just to soothe my complaint
that he doesn't love me sincerely.

Die junge Nonne, D.828 (1824/25)

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
und finster die Nacht, wie das Grab!

Immerhin, immerhin,
so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
es bebten die Glieder, wie jetzo das Haus,
es flammte die Liebe, wie jetzo der Blitz,
und finster die Brust, wie das Grab.

Nun tobe, du wilder, gewältiger Sturm,
im Herzen ist Friede, im Herzen ist Ruh;
des Bräutigams harret die liebende Braut,
gereinigt in prüfender Glut,
der ewigen Liebe getraut.

The Young Nun

How the howling storm rages in the treetops!
The rafters creak, the house trembles.
The thunder cracks, the lightning flashes,
and the night is dark as the grave!

Well, well,
just so it recently raged in me.
Life raged, just as the storm does now,
my limbs trembled, as the house does now,
love blazed, as does the lightning,
and my heart was dark as the tomb.

Now roar, you wild, mighty storm,
in my heart is peace, my heart is at rest;
the loving bride awaits her bridegroom,
purified in the testing fire,
dedicated to eternal love.

Please turn the page quietly.

Ich harre, mein Heiland! mit sehnendem Blick!
Komme, himmlischer Bräutigam, hole die Braut,
erlöse die Seele von irdischer Haft! . . .
Horch, friedlich ertönet das Glöcklein vom Turn!
Es lockt mich das süsse Getön
allmächtig zu ewigen Höhn.
Alleluja! Alleluja!

—Jakob Nikolaus Craigher de Jachelutta

I await, my savior! with yearning eyes!

Come, heavenly bridegroom; fetch your bride,
release my soul from earthly confinement!
Hark, how friendly sounds the bell in the tower!
Its sweet sound lures me
all-powerfully to the eternal heights.
Alleluia! Alleluia!

Blondel zu Marien, D.626 (1818)

In düstrer Nacht,
wenn Gram mein fühlend Herz umziehet,
des Glückes Sonne mir entfliehet
und ihre Pracht:

da leuchtet fern
in feurig wonniglichem Glanze,
die in der Liebe Strahlenkranze,
ein holder Stern.

Und ewig rein
lebt unter Wonne, unter Schmerzen,
im treuen liebevollen Herzen
sein Wiederschein.

So hold und mild
wird unter tröstenden Gestalten
auch in der Ferne mich umwalten
dein Zauberbild.

—Anonymous

Blondel to Mary

In the dark night,
when anguish encloses my loving heart,
the sun of good fortune escapes me
with its splendor;

There, distantly, shines,
in fiery joyous glory,
like a jewel in love's starry crown,
a lovely star.

And ever pure
amid joys and sorrows,
in my faithful loving heart,
its reflection lives.

Just like that, sweetly and gently,
a magical image of you
will watch over me, amidst comforting forms,
even though I may be far away.

Gretchen am Spinnrade, D.118 (1814)

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich hin nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Gretchen at the Spinning-Wheel

My peace is gone,
my heart is heavy,
never shall I find
peace again, never again.

Where I have him not,
it is like a grave to me,
the entire world
has turned to gall.

My poor head
is crazed,
my poor senses
shattered.

Only for him do I gaze
out of the window,
only for him do I go
out of the house.

His firm walk,
his noble form,
the smile on his mouth,
the power of his eyes,

Und seiner Rede
Zauberfluss,
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

and the magic flow
of his speech,
the press of his hand,
and, ah, his kiss!

My heart yearns
for him.
Ah, could I but clasp him
and hold him,

and kiss him,
just as I'd like to do—
and in his kisses
pass away!

—Johann Wolfgang von Goethe

End of group I.

Der Schmetterling, D.633 (1820?)

Wie soll ich nicht tanzen, es macht keine Mühe,
Und reizende Farben schimmern hier im Grünen.
Immer schöner glänzen meine bunte Flügel,
immer süsser hauchen alle kleinen Blüten.
Ich nasche die Blüten, ihr könnt sie nicht hüten.

Wie gross ist die Freude, sei's spät oder frühe,
leichtsinnig zu schweben über Tal und Hügel.
Wenn der Abend säuselt, seht ihr Wolken glühen;
Wenn die Lüfte golden, scheint die Wiese grüner.
Ich nasche die Blüten, ihr könnt sie nicht hüten.

—Friedrich von Schlegel

The Butterfly

Why should I not dance? It is easy for me,
and enticing colors shimmer here in the green.
My brightly colored wings shine ever more brightly,
and all the little flowers smell ever sweeter.
I'll feast on the flowers, you can't protect them.

How great is the joy, early or late,
to float frivolously over valley and hill.
When the evening whispers, you see clouds glow;
When the air is golden, then the meadow shines still more green.
I'll feast on the flowers, you can't protect them.

An die Nachtigall, D.497

Er liegt und schläft an meinem Herzen,
mein guter Schutzgeist sang ihn ein,
und ich kann fröhich sein und scherzen,
kann jeder Blum und jedes Blatts mich freun.
Nachtigall, ach! Nachtigall, ach!
sing mir den Amor nicht wach!

—Matthias Claudius

To the Nightingale

He lies and sleeps against my heart;
my guardian angel sang him to sleep;
and I can be merry and jest,
can rejoice in every flower and every leaf.
Nightingale, ah! nightingale, ah!
do not wake Cupid with your singing!

Please turn the page quietly, and only after the music has stopped.

Die gefangenen Sänger, D.712 (1821)

Hörst du von den Nachtigallen
Die Gebüsche widerhallen?
Sieh, es kam der holde Mai.
Jedes buhlt um seine Traute,
Schmelzend sagen alle Laute,
Welche Wonn' im Lieben sei.

Andre, die im Käfig leben,
Hinter ihren Gitterstäben,
Hören draussen den Gesang;
Möchten in die Freiheit eilen,
Frühlingslust und Liebe teilen,
Ach, da hemmt sie enger Zwang.

Und nun drängt dich in die Kehle
Aus der gram zerrissnen Seele
Schmetternd ihres Lieds Gewalt,

Wo es, statt im Weh'n der Haine
Mit zu wallen, an der Steine
Hartem Bau zurücke Prallt.

So, im Erdental gefangen,
Hört der Menschengeist mit Bangen
Hehrer Brüder Melodie;
Sucht umsonst zu Himmelsheitern
Dieses dasein zu erweitern,
Und das nennt er Poesie,

Aber scheint er ihre Rhythmen
Jubelhymnen auch zu widmen,
Wie aus Lebenstrunkner Brust:
Dennoch vielens zarte Herzen,
Aus der Wurzel tiefer Schmerzen
Stammt die Blüte seiner Lust.

—August Wilhelm Schlegel

The Captive Singers

Do you hear the bushes there
resoundign with the nightingales' song?
Lo, the lovely May is come!
Everyone now woos his beloved;
all the lutenists sweetly tell
of what a joy resides in love.

Others, who live in cages,
behind their bars,
hear the song outside.
They would like to run toward freedom,
share in joys of spring and love,
Ah, close confinement prevents it.

Now, unable to hold back
their grief-oppressed souls,
their throats resound with the force
of their song,
which, rather than floating on
woodland breezes, is reflected back
by the stones of their harsh cages.

So, in earthbound imprisonment,
man's spirit hears with trembling
the melodies of his exalted brothers;
seeks in vain to broaden this existence
to attain heaven's own serenity:
and he calls it Poetry.

But even as he dedicates its rhythms
to singing heaven's praises,
as from a bosom intoxicated by life—
yet sensitive hearts can tell much:
the blossoms of his bliss
stem from the roots of deep sorrows.

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Auf dem Wasser zu singen, D.774 (1823)

Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanftschimmernden Wellen
Gleitet die Seele dahin wie der Kahn
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendrot rund um den Kahn.

Über den Wipfeln des westlichen Haines,
Winket uns freundlich der rötlich Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die Seel' im errötenden Schein.

Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwinde mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit
Bis ich auf höherem strahlenden Flügel
Selber entschwinde der wechselnden Zeit.

—Friedrich Leopold Stolberg

To be Sung on the Water

Amid the sparkle of the mirroring waves
glides, like swans, the rocking skiff;
Ah, on joy's gently sparkling waves
the soul glides away, like the skiff.
For down from heaven on the waves
the red of sunset dances around the boat.

Over the tops of the grove in the west
beckons to us the reddish glow;
under the branches of the grove in the east
the iris whispers in the reddish light.
Heaven's joy and the forest's tranquility
the soul breathes in the blushing glow.

Ah, time disappears with dewy wings
on the rocking waves.
Tomorrow time may disappear with dewy wings
again like yesterday and today.
until I, on higher, shining wings,
shall myself disappear with the changing times.

Die Forelle, D.550 (early 1817?)

In einem Bächlein helle,
Da schoss in froher Eil
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süsser Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
Solang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrog'ne an.

—Christian Friedrich Daniel Schubart

The Trout

In a sparkling stream
there darted in merry haste
the playful trout,
swift as an arrow.
I stood on the bank
and watched contentedly
the cheerful little fish's swim
in the clear water.

A fisherman with his rod
stood on the bank,
and watched cold-bloodedly,
as the fish swam to and fro.
As long as the water stays clear,
I thought,
he will never catch the trout
with his line.

But finally the thief became
impatient. He treacherously
muddied the stream,
and before I realized it,
the rod jerked,
the little fish writhed on it;
my blood was stirred
as I beheld the victim of deceit.

End of group II.

Liebhaber in allen Gestalten, D.558 (1817)

Ich wollt, ich wär ein Fisch,
So hurtig und frisch;
Und kämst du zu angeln,
Ich würde nicht mangeln.
Ich wollt, ich wär ein Fisch,
So hartig und frisch.

Ich wollt, ich wäre Gold,
Dir immer im Sold;
Und tätst du was kaufen,
Käm ich wieder gelaufen.
Ich wollt, ich wär Gold,
Dir immer im Sold.

Doch bin ich, wie ich bin,
Und nimm mich nur hin!
Willst du bessre besitzen,
So lass dir sie schnitzen.
Ich bin nun, wie ich bin;
So nimm mich nur hin!

—Johann Wolfgang von Goethe

A Lover in All Shapes

I wish I were a fish,
so nimble and fresh;
And if you came fishing,
I'd not fail to be caught!
I wish I were a fish,
so nimble and fresh.

I wish I were gold,
always at your service;
and if you wanted to buy something,
I'd come running back to you.
I wish I were gold,
always at your service.

Yet I'm the way I am,
so just accept me!
If you want someone better,
you'll have to have him made to measure.
I'm the way I am,
so just accept me!

Versunken, D.715 (1821)

Voll Lockenkraus ein Haupt so rund,
und darf ich dann in solchen reichen Haaren
mit vollen Händen hin und widerfahren,
da fühl ich mich von Herzensgrund gesund.
Und küss' ich Stirne, Bogen, Auge, Mund,

dann bin ich frisch und immer wieder wund.
Der fünfgezackte Kamm, wo soll er stocken?
Er kehrt schon wieder zu den Locken.
Das Ohr versagt sich nicht dem Spiel,
so zart zum Scherz, so liebeviel!
Doch wie man auf dem Köpfchen kraut,
man wird in solchen reichen Haaren für ewig auf,
und niederfahren ewig auf
voll Lockenkraus ein Haupt so rund!

—Johann Wolfgang von Goethe

Engrossed

Such curly locks, a head so round!
and when you let me run my fingers

back and forth in those rich curls,
then I feel well from the bottom of my heart.
And if I kiss your forehead, eyebrow, eye, mouth,
then I am stricken afresh and yet again.

This five-toothed comb—where should it stop?
It returns already to your curls.
Your ear does not refuse this game,
so tender is it in play, so full of love!
Yet however one musses this head,
one could wander in such abundant locks

up and down forever,
such curly locks, a head so round!

Du bist die Ruh, D.776 (1823)

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du,
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

You are Repose

You are repose,
mild peace,
longing,
and that which stills it.

I dedicate to you,
full of joy and pain,
as a dwelling-place,
my eye and heart.

Kehr ein bei mir
Und schliesse du
Still hinter dir
Die Pforte zu.

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt,
Von deinem Glanz
Allein erhellt,
O füll es ganz!

Come, enter in
and close
silently behind you
the gate.

Drive other pain
from this breast!
May this heart be full
of your joy.

May the temple of my eyes
from your splendor
alone be illuminated;
oh, fill it utterly!

—Friedrich Rückert

Please turn the page quietly, and only after the music has stopped.

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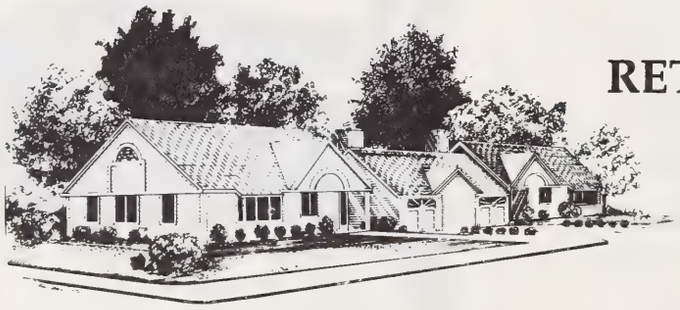

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Seligkeit, D.433 (1816)

Freuden sonder Zahl
Blühn im Himmelssaal!
Engeln und Verklärten,
Wie die Väter lehrten.
O, da möcht ich sein
Und mich ewig freun!

Jedem lächelt traut
Eine Himmselsbraut;
Harf und Psalter klinget,
Und man tanzt und singet.
O, da möcht ich sein
Und mich ewig freun!

Lieber bleib ich hier,
Lächelt Laura mir
Einen Blick, der saget,
Dass ich ausgeklaget.
Selig dann mit ihr,
Bleib ich ewig heir!

—Ludwig Hölty

Bliss

Joys without number
bloom in the courts of heaven!
Angels and saints,
as our fathers taught us.
O, I'd like to be there
and rejoice forever!

On each person smiles lovingly
a heavenly bride;
harp and psaltery resound,
and they dance and sing.
O, I'd like to be there
and rejoice forever!

But I'd rather stay here,
if Laura smiled on me with
one glance that would say
I've suffered long enough.
In bliss then with her,
I'd stay here forever!

Im Frühling, D.882 (1826)

Still sitz' ich an des Hügels Hang,
der Himmel ist so klar.
Das Lüftchen spielt im grünen Tal,
Wo ich beim ersten Frühlingsstrahl
Einst, ach so glücklich war;

Wo ich an ihrer Seite ging
so traulich und so nah,
Und tief im dunklen Felsenquell
Den schönen Himmel blau und hell
Und sie im Himmel sah.

Sieh, wie der bunte Frühling schon
aus Knosp' und Blüte blickt!
Nicht alle Blüten sind mir gleich,
Am liebsten pflückt' ich von dem Zweig,
Von welchem sie gepflückt!

Denn alles ist wie damals noch,
die Blumen, das Gefild;
die Sonne scheint nicht minder hell,
nicht minder freundlich schwimmt im Quell
das blaue Himmelsbild.

Es wandeln nur sich Will' und Wahn,
es wechseln Lust und Streit;
vorüber flieht der Liebe Glück,
und nur die Liebe bleibt zurück,
die Lieb' und ach, das Leid.

O wär ich doch ein Vöglein nur
dort an dem Wiesenhang,
dann blieb ich auf den Zweigen hier,
und säng ein süsses Lied von ihr
den ganzen Sommer lang.

—Ernst Schulze

In the Spring

Quietly I sit on the hillside;
the sky is so clear.
The breeze is playing in the green valley,
where I, at the first spring rays
was once—ah, so happy;

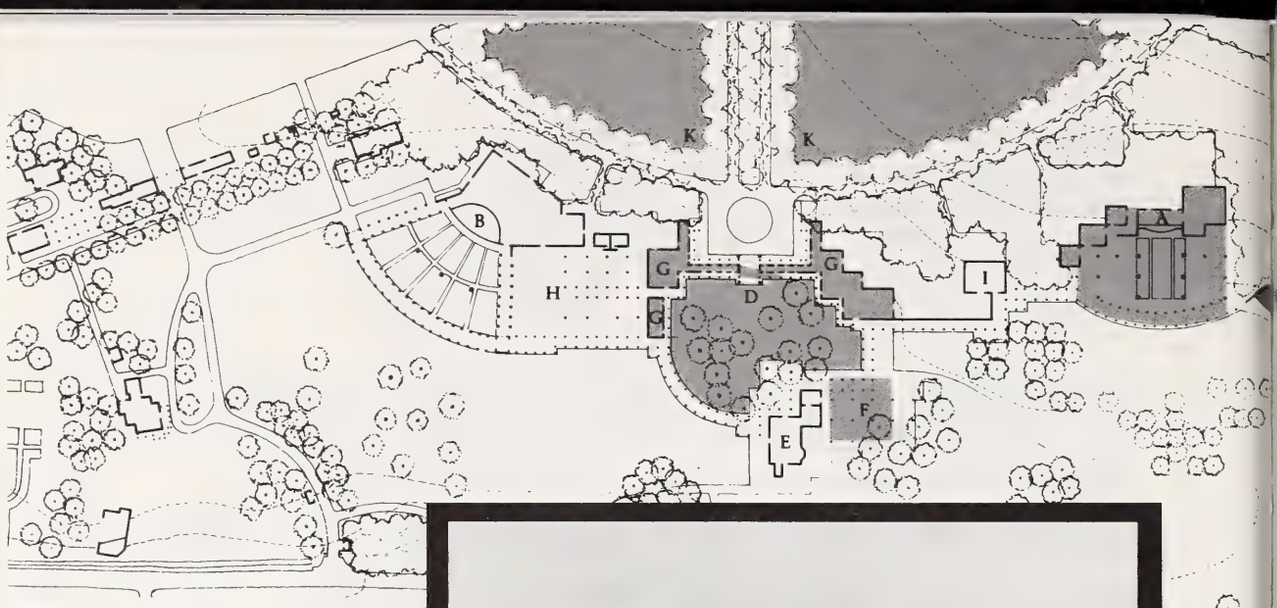
where I walked at her side,
so intimate, so near,
and deep down in the dark rocky fountain
saw the sky so blue and bright—
and saw her in that sky.

Look, how the brightly colored spring already
peeps forth from bud and blossom!
Not all flowers are the same to me;
mostly I'd like to pluck one from the branch
from which she took one.

For everything is now as it was then,
the flowers, the fields;
the sun shines no less brightly,
and no less cheerfully does the sky's blue
image swim in the fount.

Only will and illusion change,
pleasure and conflict succeed one another;
love's happiness flies past,
and only the love remains behind—
love and—alas—sorrow.

Oh, if I were but a little bird
there on the hillside meadow,
then I'd remain here on the branches
and sing a sweet song of her
all summer long.



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Thursday, June 30, at 8:30

BEAUX ARTS TRIO
Menahem Pressler, piano
Isidore Cohen, violin
Peter Wiley, cello

HAYDN — Trio in E for piano, violin, and cello, Hob. XV:28
Allegro moderato
Allegretto
Allegro

BEETHOVEN — Trio in D for piano, violin, and cello, Opus 70, No. 1, *Ghost*
Allegro vivace e con brio
Largo assai e espressivo
Presto

INTERMISSION

TCHAIKOVSKY — Trio in A minor for piano, violin, and cello, Opus 50
Pezzo elegiaco: Moderato assai—Allegro giusto
A. Tema con variazioni: Andante con moto
Var. I: L'istesso tempo
Var. II: Più mosso
Var. III: Allegro moderato
Var. IV: L'istesso tempo
Var. V: L'istesso tempo
Var. VI: Tempo di Valse
Var. VII: Allegro moderato
[Var. VIII: Fuga. Allegro moderato]
Var. IX: Andante flebile ma non tanto
Var. X: Tempo di Mazurka
Var. XI: Moderato
B: Variazione finale e Coda: Allegro risoluto e con fuoco—Andante con moto—Lugubre

Baldwin piano
Menahem Pressler plays the Steinway piano.

The culminating works of **Haydn**'s output as a composer of piano trios are to be found in the set of three published in 1797 by Longman & Broderip in London, bearing a dedication to Therese Bartolozzi, a pianist for whom Haydn had also written his last three piano sonatas. These are the compositions of a master supremely in control of his material, willing and eager to demonstrate new possibilities of harmonic richness and extended relationships while still retaining the "common touch." Haydn used the key of E in a special way; both of his symphonies in that key begin softly, and the present piano trio starts with a texture that must have seemed bizarre: the two stringed instruments play pizzicato, and the pianist's left hand, marked "*staccato assai*," plays in unison with the cello. But the pianist's right hand moves in unison with the violin, playing a sustained legato line set off by a series of grace notes on every pitch. After four bars of this unusual sonority, the piano continues alone with an answering phrase filled with extraordinary chromaticism. The opening theme returns—most strikingly—in the middle of the development section in the distant key of A-flat, now *forte* instead of *piano* and with the strings played with the bow instead of plucked.

The Allegretto is an extraordinary conflation of gestures implying different styles—Baroque in an unchanging bass rhythm maintained to the end, Classical in its clearly marked modulation to a new key and introduction of new material once it gets there, and Romantic in its sustained tension.

Haydn always treated the piano trio as music on a small scale, however daring its contents might become, and his finales, in particular, tend to reflect this view; this trio ends with a movement in the character of a dance, but it includes a section of hair-raising modulations to keys that rarely shared accommodation in the same movement before. This kind of wonderful "irregularity" marks the endlessly fertile genius of Haydn.

The two piano trios published as Opus 70 come from **Beethoven**'s middle period and were composed in the fruitful year that also saw the creation of the Fifth and Sixth symphonies and the Opus 69 cello sonata. During the last months of 1808 and the beginning of 1809 the composer was living in the house of the pretty and refined Countess Anna-Marie Erdödy, who had been a friend and supporter of his since their meeting in 1803. In this house Beethoven composed the Opus 70 trios (apparently noting down the first sketches for the second one first, while still completing the Sixth Symphony), and it was there that both trios were performed on Christmas of 1808, with Beethoven himself playing the piano. The musical writer J.F. Reichardt was visiting at the time and wrote very enthusiastically about the new works, at the same time praising the congenial artistic atmosphere of the gatherings there: "Lucky artist who can rely on such listeners."

In his Opus 1 trios of 1794-95, Beethoven had enlarged the form of the piano trio by adding a fourth movement (the minuet) to the previously standard three and by completely freeing the stringed instruments from their earlier dependence on the keyboard. The first trio of the Opus 70 set, nicknamed the *Ghost* and long among the most popular of Beethoven's piano trios, reverts to the older three-movement layout, but the movements themselves are tauter than the expansive, slightly self-indulgent works of Opus 1. The first movement is characterized by pregnant contrasts between a vigorous, rhythmic theme working upward in octaves and a graceful, soaring melody immediately following. The radical disjunction of neighboring musical ideas was a favorite technique of Beethoven's at this time, and the opening of the present

trio ranks with that of the Opus 95 string quartet for violence of contrast. It was the slow movement that earned the trio the nickname of *Ghost*, since the nearly constant tremolos generate an uncanny atmosphere far removed from the conflict of the first movement or the energy of the closing Presto.

Tchaikovsky did not care much for the combination of piano with stringed instruments in chamber music. He said as much in a letter to his patroness, Nadezhda von Meck, in October of 1880, after she requested that he compose a piano trio for her (her "house pianist" at that time was none other than Claude Debussy). Yet in December 1881, he began to compose a work in the very medium he had spurned so recently. Although Tchaikovsky assured Mme. von Meck that he was undertaking the work partly to please her and partly to overcome the technical difficulties involved in combining the linear, lyrical qualities of violin and cello with the weight and percussive character of the piano, there is little doubt that the piece was actually inspired by the death of his friend and associate, Nikolai Rubinstein. Although Tchaikovsky and Rubinstein had been estranged for a time following the latter's harsh attack on the first Tchaikovsky piano concerto, when the composer had played it through for him for his advice regarding the solo part, Rubinstein had been responsible for conducting many of the premieres of Tchaikovsky's work, and the composer always sought his opinion regarding recent works.

The score is filled with reminiscences of its commemorative character. The dedication is "to the memory of a great artist"; the first movement is explicitly marked "*Pezzo elegiaco*" ("Elegiac piece"), and the sadly lyrical first theme returns at the end of the second movement in a coda that suggests a heroic funeral march dying away into nothingness (the last performance mark in the piece is "lugubrious").

The long first movement is a sprawling, loosely constructed sonata form. The piano part predominates so greatly as to suggest a concerto in which the orchestra has been reduced to two stringed instruments; but, then, Rubinstein was a great pianist, so perhaps the emphasis is fitting. The recapitulation is one of the very rare cases in music in which the opening theme is brought back at a slower tempo than it had at the opening. The marking is "*Adagio con duolo e ben sostenuto*" ("Slowly, with grief, and well sustained")—yet another reminder of the work's character as an act of mourning.

The variations of the second movement are based on a folk melody first presented in the piano alone. The nineteenth-century Russian critic Nikolai Kashkin wrote that Tchaikovsky used this tune in recollection of a spring day when Rubinstein had sent for wine and sweets for a group of local peasants, who then entertained him and his friends with songs and dances. The variations are supposed to reflect incidents in Rubinstein's life, but they make a splendid collection of musical moments without any consideration of a possible program. The scoring is varied and fascinating, most of all perhaps in the fifth variation, where the strings hold the tonic note in an extended drone while the piano, playing lightly in the upper registers, suggests a music box. Owing particularly to the unusual length and structure of the second movement, Tchaikovsky marked two optional cuts in the printed score: the entire eighth variation (a fugue) and a large chunk of the finale. The present performance will observe these suggested cuts.

—Steven Ledbetter

The Boston Symphony Chamber Players

The only permanent chamber music ensemble made up of the principal players of a major symphony orchestra, the Boston Symphony Chamber Players include the Boston Symphony Orchestra's principal string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, from miniature works for one or two instruments to Stravinsky's *L'Histoire du soldat* concert suite, and they can expand their range of repertory by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, Peter Serkin, and André Previn; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Benita Valente to the Joshua Light Show and the Guarneri String Quartet.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities; they returned to Japan in May 1987. The ensemble has toured Europe five times, most recently in May 1984. The Chamber Players' recent recordings, for Nonesuch, include the Beethoven Septet and Schubert Octet, the Brahms string quintets, horn trio, and clarinet trio, and a pairing of Smetana's G major piano trio and the Dvořák string sextet. An all-Copland album was released last fall, and music of Leon Kirchner and John Harbison has been recorded for future release. The ensemble's Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 string quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including *L'Histoire du soldat*. The Boston Symphony Chamber Players celebrated their twentieth anniversary as a performing ensemble during the 1983-84 season.

Gilbert Kalish

Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. His concert appearances in the United States and abroad, as well as his many recordings, have established him as a major voice in American music. Born in New York in 1935, Mr. Kalish graduated from Columbia University and studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Contemporary Chamber Ensemble since its inception in 1960, he performed with that group throughout the United States and on tour in Europe, Australia, and the Far East, as well as in pioneering recordings of new compositions by Milton Babbitt, Jacob Druckman, John Harbison, George Rochberg, Joseph Schwantner, Seymour Shifrin, Richard Wernick, and Stefan Wolpe, among others. Pianist for the Boston Symphony Chamber Players since 1969, he has also performed with such renowned ensembles as the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. His artistic collaboration with mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers. Another early partnership in both performance and on recording was with violinist Paul Dukofsky. A recent collaboration with cellist Joel Krosnick has led to a new series of publications of heretofore unpublished scores of sonatas and other works for cello and piano. Mr. Kalish is also acclaimed for his solo performances in recital, on tour, and on recordings, in repertory ranging from Haydn, Mozart, and Schubert to Ives, Schoenberg, Carter, and Crumb. His discography numbers nearly one hundred albums, including music for solo piano, songs and Lieder, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels.

In August 1985 Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. He is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series, and for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. Mr. Kalish is also active as a panelist and juror for such distinguished American music competitions as the Naumburg Competition, the Rockefeller Foundation's International American Music Competition, and the Pro Musicis Competition. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has also appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

Lucy Shelton

Soprano Lucy Shelton leads a distinguished career as recitalist, soloist with orchestra, chamber musician, recording artist, and exponent of contemporary music. She has won praise for her recitals at Alice Tully Hall, the Metropolitan Museum of Art, London's Wigmore Hall, the Library of Congress, and the Kennedy Center; during the spring of 1988 Town Hall presented Ms. Shelton in a series of three concerts displaying the wide scope of her repertoire. Ms. Shelton has appeared as soloist with the orchestras of Chicago, Boston, St. Louis, Houston, Minnesota, Denver, Los Angeles, Baltimore, and the 92nd Street "Y," as well as with the National Symphony, the Rochester Philharmonic, the Buffalo Philharmonic, and the St. Paul Chamber Orchestra. She has made oratorio appearances with Musica Sacra at Lincoln Center, the Collegiate Chorale at Carnegie Hall, at the Aspen, Grant Park, Caramoor, and Spoleto festivals, and at the Bach festivals of Oregon, Bethlehem, Winter Park, and Madeira. Chamber music appearances here and abroad have included the Marlboro, Chamber Music Northwest, Cape and Islands, Casals, and Cricklade festivals, and the Lockenhaus Festival directed by Gidon Kremer. In August 1986 she made her debut with the BBC Promenade Concerts in Dallapiccola's *Il prigioniero* with conductor David Atherton and the BBC Festival Orchestra; she returned to the Proms for the 1987 festival. During the 1987-88 season, Ms. Shelton's repertoire reflected the broad range of her artistry with performances of Barber's *Knoxville: Summer of 1915*, Haydn's *Creation*, Mahler's Symphony No. 4, Berlioz's *Les Nuits d'été*, Shostakovich's Symphony No. 14, Strauss's Four Last Songs, Bach's *St. John* and *St. Matthew* Passions, Mozart's *Exsultate, jubilate*, Gluck's *Orfeo ed Euridice*, Crumb's *Ancient Voices of Children*, and Poulenc's *Gloria*. A champion of contemporary music, she has premiered more than thirty new works, more than half of them written specifically for her, in the past ten years. Ms. Shelton's recent recordings on the Nonesuch label include song cycles of Fauré and Messiaen, "Gypsy Songs" by Dvořák, Brahms, Wolf, Liszt, and Rossini, and the vocal ensemble collection "Moore's Irish Melodies." Her recording with Leonard Slatkin and the St. Louis Symphony of Schwantner's *Magabunda*, the work of her Boston Symphony debut in 1986, received a Grammy nomination. She can also be heard on more than twenty other discs, on such labels as Vox, Vanguard, Grenadilla, the Musical Heritage Society, and the Smithsonian Institution.

A recipient of the National Endowment for the Arts' Solo Recitalist Grant, Lucy Shelton has twice been honored with the Walter W. Naumburg Award: as a member of the Jubal Trio, and as winner of the 1980 International Solo Vocal Competition. A native of California and a graduate of Pomona College, Ms. Shelton received her master's degree from the New England Conservatory of Music, where she has returned to teach as a visiting artist. She has also taught at the Eastman School of Music and is currently an artist-in-residence at the Cleveland Institute of Music. Ms. Shelton is making her first appearances with the Boston Symphony Chamber Players at these concerts.

Beaux Arts Trio

The Beaux Arts Trio made its official public debut at Tanglewood in 1955; since then, the legendary union of pianist Menahem Pressler, violinist Isidore Cohen, and cellist Bernard Greenhouse has come to represent one of the most successful chamber music collaborations of our time, concertizing for more than three decades throughout North America, Europe, Japan, South America, the Middle East, Australia, and New Zealand. At thirtieth-anniversary celebrations held at Indiana University in September 1985, President Ronald Reagan commended the Beaux Arts Trio's artistry, awarding each member a special silver medallion. The 1987-88 season marked the retirement from the trio of founding member Bernard Greenhouse; this year the trio welcomes his successor, Peter Wiley.

Among the Beaux Arts Trio's many concerts are annual engagements at the Library of Congress, the Metropolitan Museum of Art in New York, Chamber Music of Chicago, Miami Friends of Music, Montreal's Ladies' Morning Musical Club, and the Denver and Detroit Chamber Music Societies. The trio also lends distinction season after season to such major music festivals as Mostly Mozart, Ravinia, Tanglewood, and South Mountain. Its regular university performances include appearances at Harvard, Princeton, Johns Hopkins, and the University of Missouri-Columbia. The Beaux Arts Trio's extensive discography on Philips encompasses the entire literature for piano trio and has brought the ensemble many coveted awards, including the Prix Mondial du Disque, three Grand Prix du Disques, the Union de la Presse Musical Belge, and "Record of the Year" awards from both *Gramophone* and *Stereo Review*. In honor of the trio's thirtieth anniversary, a number of publications, including the *New York Times Magazine* and London's *Strad Magazine*, ran feature articles about the ensemble, and the trio was awarded Indiana University's Medal of Excellence. The trio's thirtieth anniversary was also commemorated by the recently released book by Nicholas Delbanco, *The Beaux Arts Trio: A Portrait*.

Pianist **Menahem Pressler** was born in Magdeburg, Germany, and was raised in Israel. He began his professional career in the United States at seventeen, when he won first prize in San Francisco's first International Piano Competition, leading to solo appearances with major

United States orchestras; his first American tour was highlighted by five solo performances with the Philadelphia Orchestra. He has since appeared with other internationally acclaimed orchestras under such distinguished conductors as Dimitri Mitropoulos, George Szell, Eugene Ormandy, and Leopold Stokowski. Mr. Pressler tours extensively worldwide both with the trio and as soloist, is Distinguished Professor of Music at the Indiana University School of Music, and takes time each winter to teach at the Jerusalem Music Center. In 1986 he received an honorary doctorate from the North Carolina School of the Fine Arts in Winston-Salem. He has recorded for Philips, Musical Heritage Society, and Monitor.

Violinist **Isidore Cohen** was born in New York City of Russian immigrant parents and grew to love the violin while in the armed forces, having originally planned a career in medicine; upon his discharge he was accepted by the Julliard School, where he studied with Ivan Galamian. He has been concertmaster of the Mostly Mozart Festival Orchestra at Lincoln Center, with which he has also appeared as soloist, and concertmaster also of the Little Orchestra Society of New York and the Casals Festival Orchestra in Puerto Rico, among others. He has made frequent solo appearances throughout the United States, and his extensive chamber music background includes membership in the Juilliard String Quartet and the Schneider Quartet, as well as appearances with the Budapest Quartet and Music From Marlboro. He is permanently associated with the Marlboro Festival in Vermont.

Born in Utica, New York, cellist **Peter Wiley** began his cello studies at seven, continuing at the Curtis Institute when he was only thirteen years old. At twenty he joined the Cincinnati Symphony as its principal cellist, holding that position for eight years until leaving to establish a solo career. Since that time he has been soloist with the Cincinnati Symphony, the Chamber Orchestra of St. Luke's, and the Charlotte Symphony, among others. He has collaborated with such prominent conductors as Klaus Tennstedt, Jorge Mester, and Michael Tilson Thomas, and with such esteemed instrumentalists as Peter Serkin, André-Michel Schub, Michael Gielen, and Emanuel Ax. Mr. Wiley's extensive chamber music credits include the Settimane Musicale Internazionale Festivale, the Asolo Festival, and the Linton Music Series, as well as his long association with the Marlboro Festival and Music From Marlboro.

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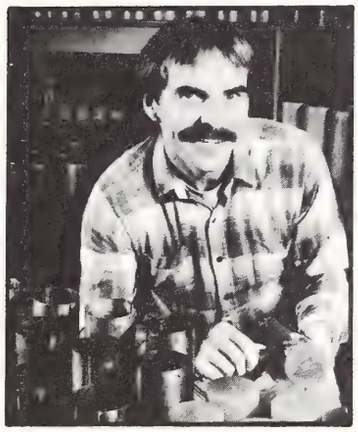

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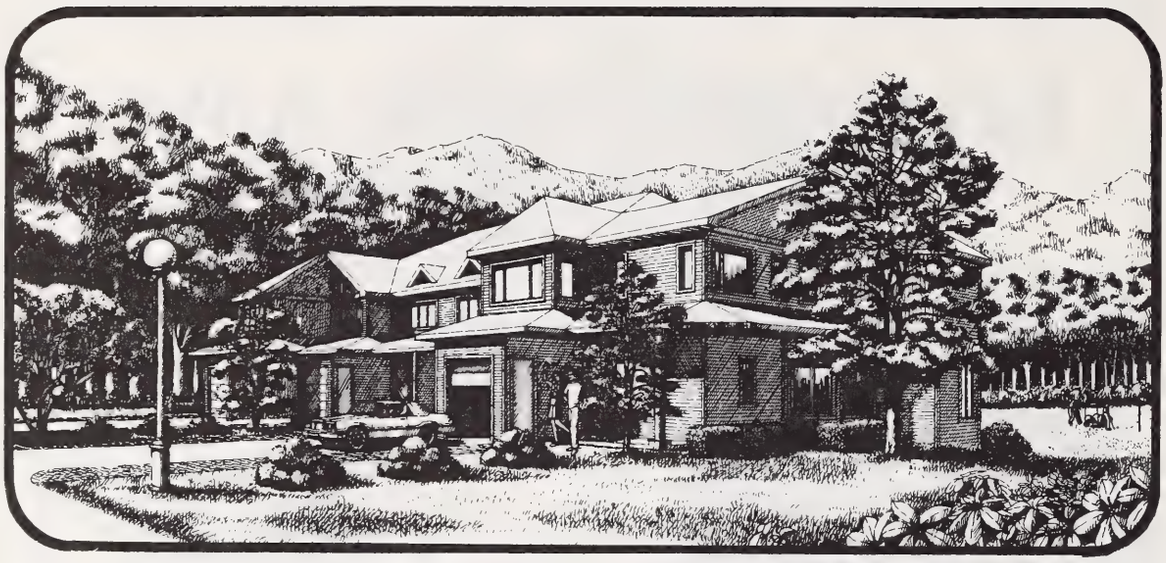

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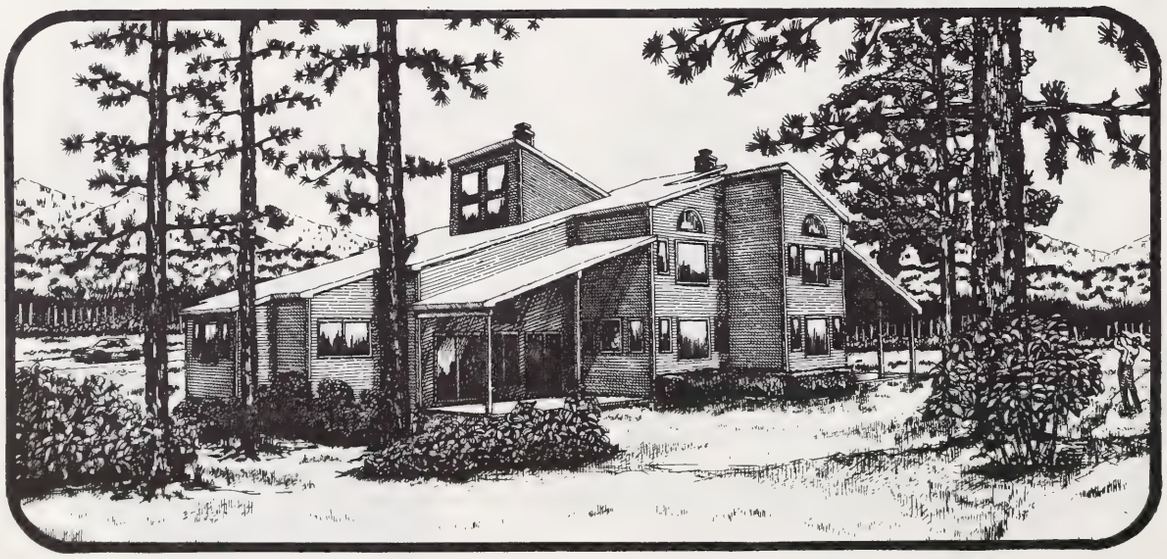

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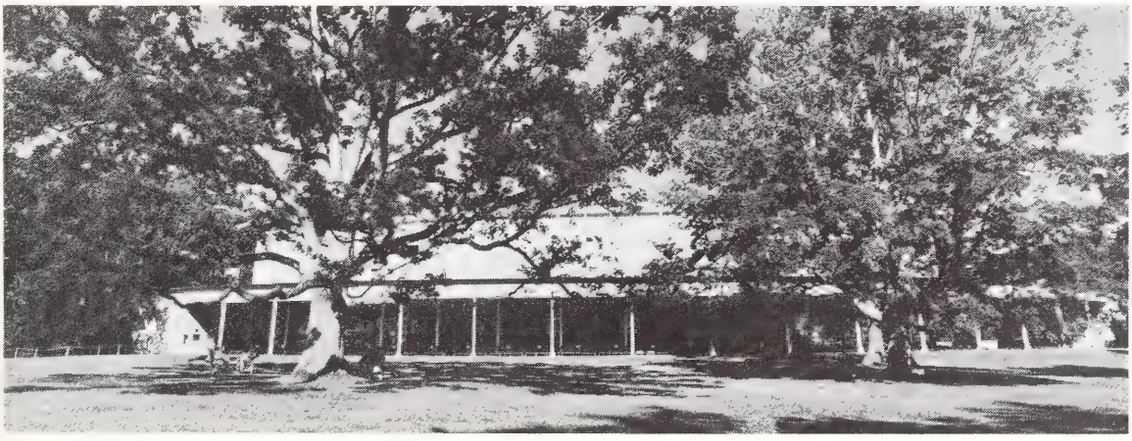

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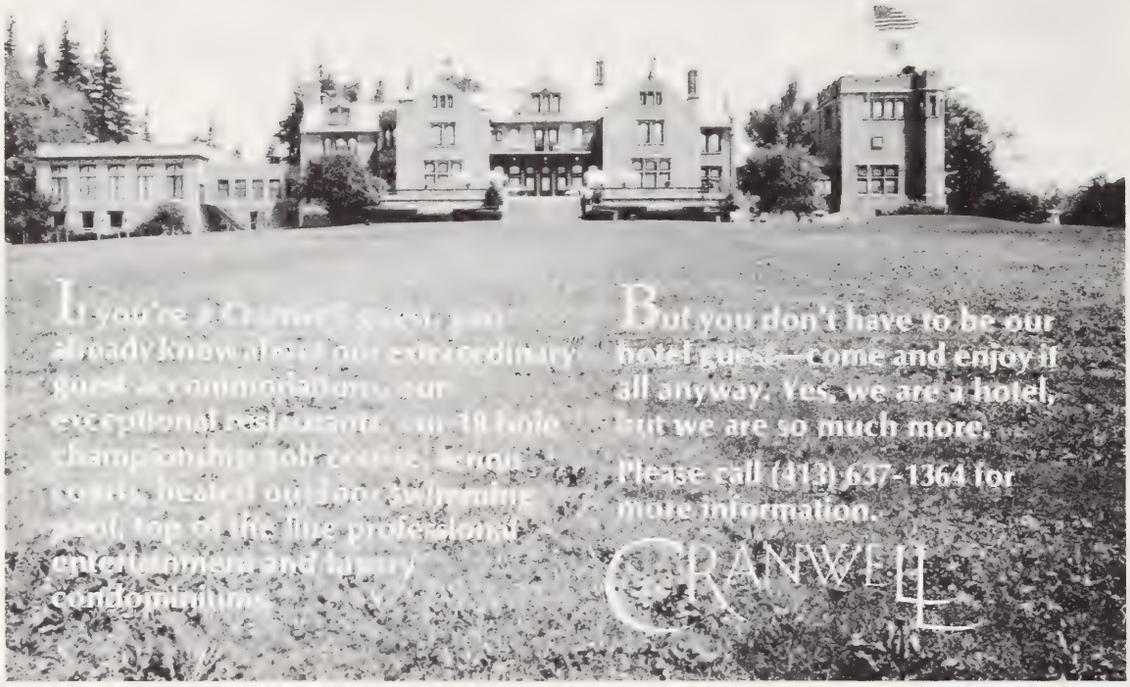

JULY AT TANGLEWOOD

Friday, July 1, at 7
(Weekend Prelude)

BRASS SECTION OF THE
BOSTON SYMPHONY ORCHESTRA

Friday, July 1, at 9
Celebrating the 50th Anniversary of the Music Shed at Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JOSEPHINE BARSTOW, soprano
JANICE TAYLOR, mezzo-soprano
PHILIP LANGRIDGE, tenor
VICTOR BRAUN, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BACH Opening Chorus and Chorale from Cantata No. 80, *Ein' feste Burg ist unser Gott*
BEETHOVEN Symphony No. 9

Saturday, July 2, at 8:30

BOSTON SYMPHONY ORCHESTRA
YURI TEMIRKANOV, conductor
VLADIMIR SPIVAKOV, violin

MUSSORGSKY Prelude to *Khovanshchina*
TCHAIKOVSKY Violin Concerto
SHOSTAKOVICH Symphony No. 6

Sunday, July 3, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
VLADIMIR FELTSMAN, piano
ROBERTA ALEXANDER, soprano

BEETHOVEN Piano Concerto No. 3
MAHLER Symphony No. 4

Monday, July 4
Fourth-of-July Celebration
Afternoon events beginning at 2:30 p.m.
Gala concert at 8:30 p.m.

BOSTON SYMPHONY ORCHESTRA
HUGH WOLFF, conductor
SANFORD SYLVAN, baritone

BARBER Overture to *The School for Scandal*
PROKOFIEV Excerpts from *Romeo and Juliet*
COPLAND Old American Songs
TCHAIKOVSKY *Romeo and Juliet*

Thursday, July 7, at 8:30
(Theatre-Concert Hall)

VERMEER QUARTET
LEON FLEISHER, piano

Music of Beethoven and Schmidt

Friday, July 8, at 7
(Weekend Prelude)

KATHERINE CIESINSKI, mezzo-soprano
DANIEL BLUMENTHAL, piano

Music of Brahms, Ravel, and Hoiby

Friday, July 8, at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

BRAHMS Symphony No. 3
RAVEL Piano Concerto in G
RAVEL *Boléro*

Saturday, July 9, at 8:30

BOSTON SYMPHONY ORCHESTRA
YURI TEMIRKANOV, conductor
MALCOLM FRAGER, piano

MOZART Overture to *The Marriage of Figaro*
MOZART Piano Concerto No. 24 in C minor, K.491
RIMSKY-KORSAKOV *Scheherazade*

Sunday, July 10, at 2:30

BOSTON SYMPHONY ORCHESTRA
HELMUTH RILLING, conductor
HENRIETTE SCHELLENBERG, soprano
KATHERINE CIESINSKI, mezzo-soprano
ALDO BALDIN, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

ALL-BACH PROGRAM
Orchestral Suite No. 3; Mass in G; Motet, *Singet dem Herrn ein neues Lied*; Magnificat

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Thursday, July 14, at 8:30

EMANUEL AX, piano

Music of Haydn and Brahms

Friday, July 15, at 7
(Weekend Prelude)

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

Music of Prokofiev and Ravel

Friday, July 15, at 9

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
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SCHUBERT Symphony No. 3
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Saturday, July 16, at 8:30

BOSTON SYMPHONY ORCHESTRA
ROGER NORRINGTON, conductor
HAROLD WRIGHT, clarinet

HAYDN Symphony No. 49, *La passione*
MOZART Clarinet Concerto
BEETHOVEN Symphony No. 2

Sunday, July 17, at 2:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
LOUIS LORTIE, piano

STRAUSS *Don Juan*
CHOPIN Piano Concerto No. 2
BARTÓK Concerto for Orchestra

Thursday, July 21, at 8:30
(Theatre-Concert Hall)

CHRISTOPHER HOGWOOD,
conductor and harpsichord
MICHALA PETRI, recorder
CHRISTOPHER KRUEGER, flute
STANLEY RITCHIE, violin
MYRON LUTZKE, cello
ENSEMBLE OF ORIGINAL
INSTRUMENTS

Music of Vivaldi and Telemann

Friday, July 22, at 7
(Weekend Prelude)

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

Music of Tchaikovsky

Friday, July 22, at 9

BOSON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
EMANUEL AX, piano

BRAHMS Piano Concerto No. 1
NIELSEN Symphony No. 3,
Sinfonia espansiva

Saturday, July 23, at 8:30
Celebrating Leon Fleisher's 60th Birthday

BOSTON SYMPHONY ORCHESTRA
LEON FLEISHER, conductor
and pianist

BEETHOVEN Overture to
The Creatures of Prometheus
RAVEL Piano Concerto for the left hand
RACHMANINOFF Symphony No. 2

Sunday, July 24, at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
NADJA SALERNO-SONNENBERG, violin

IVES *Decoration Day*
BRUCH Violin Concerto No. 1
SHOSTAKOVICH Symphony No. 10

Tuesday, July 26, at 8:30
(Theatre-Concert Hall)

TAKÁCS STRING QUARTET

The complete string quartets of
Béla Bartók, Part I (Nos. 2, 4, and 6)

Wednesday, July 27, at 8:30

BOSTON POPS ORCHESTRA

Thursday, July 28, at 8:30
(Theatre-Concert Hall)

BARTÓK STRING QUARTET

The complete string quartets of
Béla Bartók, Part II (Nos. 1, 3, and 5)

Friday, July 29, at 7
(Weekend Prelude)

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

Music of Brahms

Friday, July 29, at 9

BOSTON SYMPHONY ORCHESTRA
GUNTHER HERBIG, conductor
MIKHAIL RUDY, piano

WAGNER *Siegfried Idyll*
PROKOFIEV Piano Concerto No. 2
BRAHMS Symphony No. 2

Saturday, July 30, at 8:30

BOSTON SYMPHONY ORCHESTRA
PASCAL VERROT, conductor
MALCOLM LOWE, violin
ALFRED GENOVESE, oboe

ROSSINI Overture to *Semiramide*
VIVALDI Violin Concerto to be announced
BACH Concerto for Violin and Oboe
MENDELSSOHN Symphony No. 3, *Scottish*

Sunday, July 31, at 2:30
(Shed Recital)

JAMES GALWAY, flute
PHILLIP MOLL, piano

Music of Schubert, Prokofiev, Fauré,
Chaminade, Debussy, and Godard

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Opening Exercises
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Sunday, July 10, at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and
Conducting Fellows conducting
Program to include
Dvořák Symphony No. 9, *New World*

Tuesday, July 12, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 13, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 16, at 2 p.m.
BUTI Young Artists Orchestra
David Hoose conducting
Gilbert Kalish, piano
Program to include
Mozart Piano Concerto No. 25
in C, K.503

Sunday, July 17, at 10 a.m.
Chamber Music—TMC Fellowship

Sunday, July 17, at 8:30 p.m.
Tanglewood Music Center Orchestra
Roger Norrington and
Conducting Fellows conducting
Program to include
Haydn Symphony No. 104, *London*

Tuesday, July 19, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 20, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 23, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 24, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 24, at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, July 25, at 8:30 p.m.
Sponsored by Bank of New England, West
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Saturday, July 30, at 2 p.m.
BUTI Young Artists Orchestra & Chorus
Gene Young and Steven Lipsitt
conducting

Sunday, July 31, at 10 a.m.
Sponsored by the Lincoln
and Therese Filene Foundation
Chamber Music—TMC Fellows

Sunday, July 31, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, August 2
TANGLEWOOD ON PARADE*
(Afternoon events beginning at 2:30 p.m.,
followed by a gala concert in the Music
Shed at 9 featuring the Tanglewood
Music Center Orchestra, the Boston
Symphony Orchestra, conductors
Seiji Ozawa and Leon Fleisher, and
guest artist James Galway)

Wednesday, August 3, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Thursday, August 4, through
Wednesday, August 10
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, August 4
—Heinz Holliger, oboe,
Ursula Holliger, harp, and
friends, 8:30 p.m.*
Saturday, August 6
—TMC Fellows, 2 p.m.
—Boston Symphony Orchestra,
Seiji Ozawa conducting, 8:30 p.m.*
Sunday, August 7
—TMC Fellows, 10 a.m.
Sunday, August 7
—TMC Fellows, Gustav Meier
conducting, 8:30 p.m.
Monday, August 8
—Electro-Acoustic Prelude, 7:30 p.m.
—Rolf Schulte, violin, and
Adrienne Csengery, soprano,
8:30 p.m.
Tuesday, August 9
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Fellows, 8:30 p.m.
Wednesday, August 10
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Orchestra
Oliver Knussen conducting,
8:30 p.m.

Saturday, August 13, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 14, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

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Monday, August 15, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, August 16, at 8:30 p.m.
Fellowship Program
Ensemble-in-Residence:
The Fields Quartet and Friends

Thursday, August 18, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, August 20, at 2 p.m.
BUTI Young Artists Orchestra
Eiji Oue conducting

Sunday, August 21, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 21, at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to include
Bernstein *Songfest*

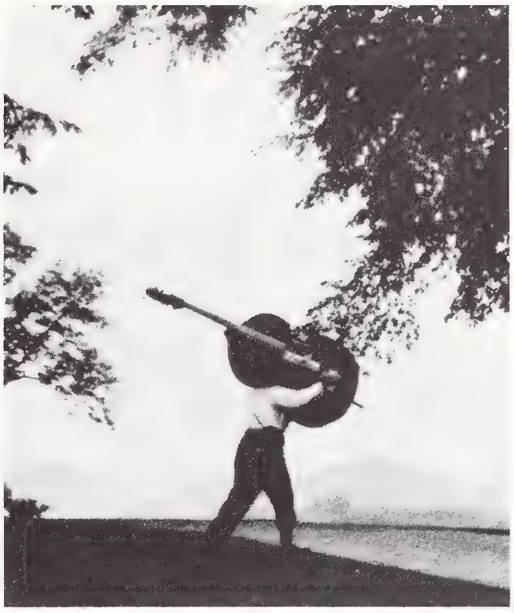
Monday, August 22, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, August 23, at 8:30 p.m.
Vocal Recital—TMC Fellows

Friday, August 26, at 9 p.m. (Shed)*
Tanglewood Music Center Orchestra
Seiji Ozawa and
Michael Tilson Thomas conducting,
with soloists to include
Midori, violin, and Yo-Yo Ma, cello

Saturday, August 27, at 10:30 a.m.
BUTI Young Artists Orchestra & Chorus
Eiji Oue and Steven Lipsitt
conducting

Sunday, August 28, at 10 a.m.
Chamber Music—TMC Fellows



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, seats are unreserved and available for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Except where noted, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute's Young Artists instrumental and vocal programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

The Tanglewood Music Center Orchestra concert on August 26 is part of the gala four-day celebration of Leonard Bernstein's 70th birthday during the final weekend of the Tanglewood season. Tickets are required and are available at the Tanglewood box office.

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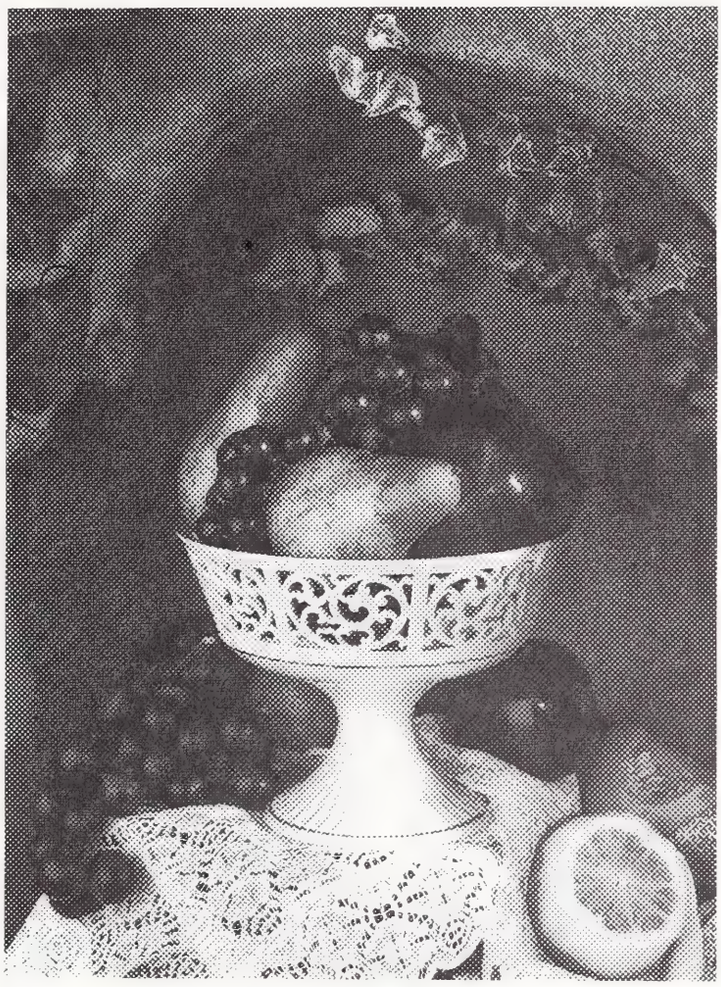

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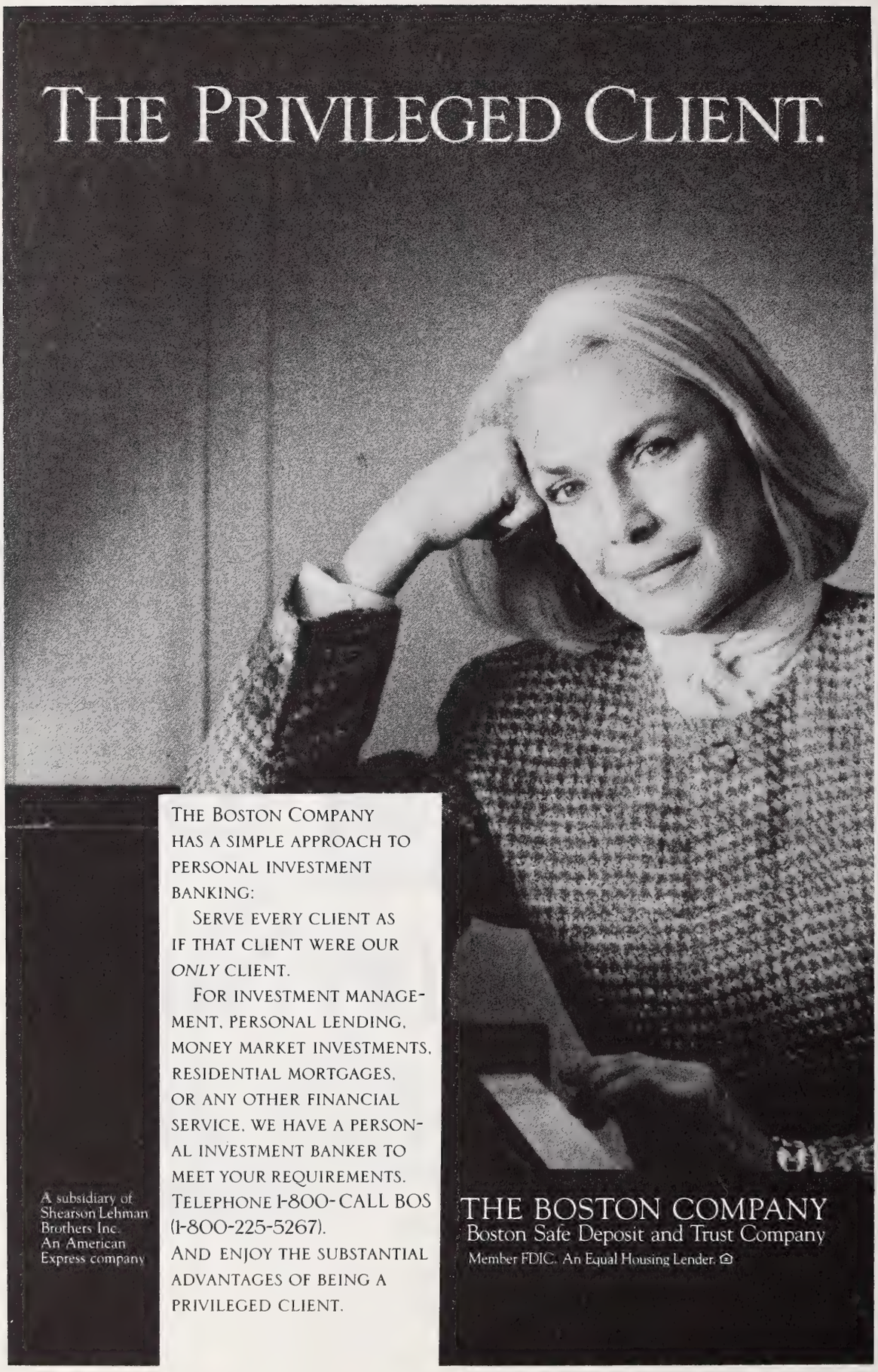

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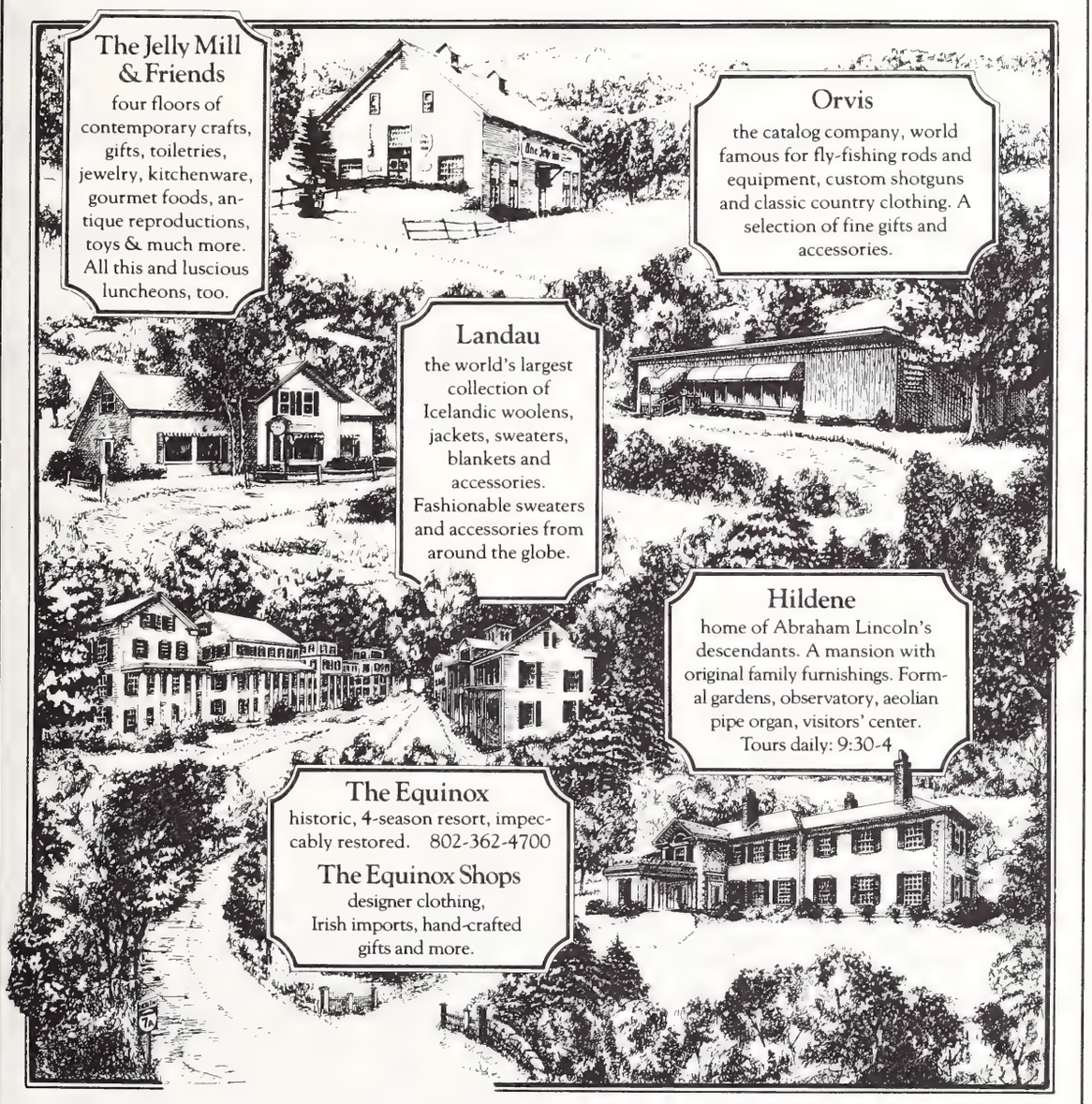

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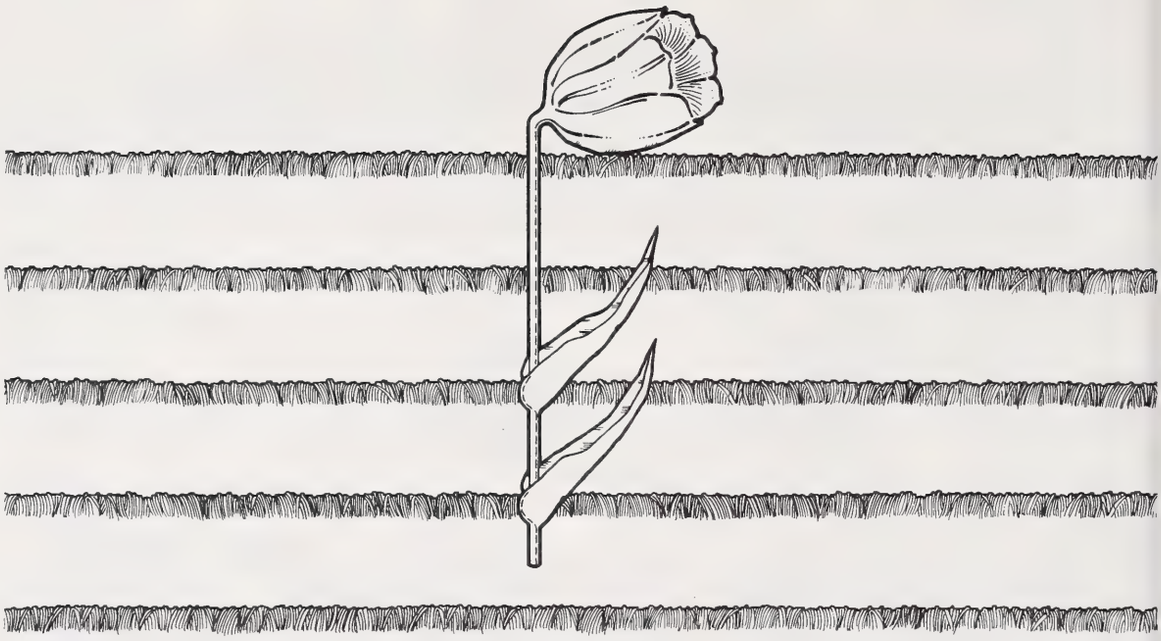

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The Music Shed during construction

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THE MUSIC SHED

Dr. Koussevitzky is not a musician only. It was he who envisioned a permanent building for the Berkshire Symphonic Festival. As a matter of fact, what he said was: "A temporary structure—tent or anything else—does not make for the best music and may not be safe for my musicians or the audience." It was his friend, the eminent architect, Eliel Saarinen, who drew the tentative plans for the shed. Thus, out of Dr. Koussevitzky's vision has come this impressive shed. But visions and plans must be made into realities before they can be enjoyed. Mr. Joseph Franz, a member of the Board of Trustees and an engineer, assumed the task of making the detailed drawings, letting the contracts, supervising the work in detail from January 1, and completed it according to contract, one month ahead of schedule.

The shed is believed to be the largest and most unique structure for Symphonic music in the United States. It covers an acre and a half of ground. It is fan shape and seats 5,700 people, including 80 boxes. The outer curve of the fan measures 404 feet, more than two New York City blocks. The height of the structure is over forty feet and the distance from the stage to the last bench is 176 feet, beyond which is a surrounding arcade 27 feet wide. The building is supported by 78 columns which are over 20 feet high. When you see the small concrete caps around the base of each column it is hard to realize that down deep in the ground is a block of concrete over 8 ft. square, weighing 14 tons.

The result is that the audience, while entirely protected from sun and rain, still have the illusion of being out of doors. The stage is as large as Symphony Hall in Boston. On one side is a "green room" for Dr. Koussevitzky and on the other, one for guest artists; while at the back is a large tuning room fully equipped for the musicians.

It may be of interest to add that over 300 tons of steel have gone into the construction, that the main girder is 96½ feet long, weighs over 16 tons, is the largest ever carried by the N. Y., N. H. & H. Railroad, and that three flat cars had to be used to transport it. The 150,000 feet of lumber for the roof came from the Pacific coast and was brought by boat through the Panama Canal to Albany at a cost, for freight alone, of $6,000. From Albany the lumber was trucked across country. The 66,000 square feet of roof is covered by three layers of felt and asphalt. The felt, if laid in a path three feet wide, would extend from Stockbridge to Pittsfield. The electricity used to light the building is enough per hour to light 50 average homes.

The acoustics have been tested by Professor Richard F. Fay of the Massachusetts Institute of Technology, and have been highly approved.

One of the most interesting things is that all this work has been done within the estimated budget. There is, however, more work to be done. The Board of Trustees are, therefore, asking you to make a contribution and to send in at once your donation blank stating the amount you will give in order that the work may be completed before winter.

From the Berkshire Festival program book of August 4, 1938; note that the Shed now seats 5,121 people, the original seats (which had no armrests) having since been replaced.

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Names listed as of June 20.

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Music Director

Weekend Prelude

Friday, July 1, at 7

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

CHARLES KAVALOVSKI, horn
DANIEL KATZEN, horn
JAY WADENPFUHL, horn
RICHARD MACKEY, horn
JONATHAN MENKIS, horn
CHARLES SCHLUETER, trumpet
PETER CHAPMAN, trumpet
TIMOTHY MORRISON, trumpet
STEVEN EMERY, trumpet
RONALD BARRON, trombone
NORMAN BOLTER, trombone
DOUGLAS YEO, trombone
CHESTER SCHMITZ, tuba
ARTHUR PRESS, timpani
CHARLES SMITH, percussion
THOMAS GAUGER, percussion
FRANK EPSTEIN, percussion
JEROME ROSEN, piano

CARL ST. CLAIR, conductor

with DARYL ROBBINS, trumpet
JOHN SCHNELL, trumpet
MICHAEL ZION, trombone
ROBERT SEARLE, tuba
RICHARD FLANAGAN, percussion

COPLAND	*Fanfare for the Common Man*
PINKHAM	*A Flourish for a Festive Occasion*
GABRIELI	Canzona duodecimi toni No. 4
GABRIELI	Canzona a 12
J.S. BACH	Fantasia
BERNSTEIN	*Fanfare for Bima*
BERNSTEIN	"Presto barbaro," from the film *On the Waterfront*

Notes

The brass instruments—trumpet, horn, trombone, tuba, and some of their cousins—have been outdoor instruments from time immemorial, partly because of the carrying power of the sounds they produce, and partly because they are less vulnerable to the rigors of the weather than their more delicate counterparts in the orchestra, the woodwinds and strings. For centuries these instruments (or their ancestors, which were often not made of brass at all, but of animal horns, wood, or other materials) have

had specific functions entirely separate from the standard ensembles of "elevated" music-making. In the Middle Ages, the principal distinction between musical instruments was not whether they were strings, woodwinds, brass, or percussion, as we classify instruments today, but whether they were "*haut*" ("high") or "*bas*" ("low")—and those adjectives referred to volume rather than pitch. The "low" instruments—the quiet ones—were employed in chamber music indoors and could combine in larger ensembles that were the forerunner of the modern orchestra.

The brass instruments, on the other hand, were all "high" instruments. They remained out-of-doors and served their specific non-musical or quasi-musical functions. The horn was traditionally employed for calls in the hunt. The trumpet was also used for signals, especially in military engagements, where its sound might carry above the noise of battle farther than any other. The trombone (or, rather, its ancestor, the sackbut) was often used in processions, lending an air of dignity especially to religious processions.

All of these instruments eventually entered the orchestra, mostly by way of the opera house, where they were first used for dramatic effect, to suggest hunting scenes

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(horns) or military fanfares (trumpets) or somber rites, whether religious or anti-religious (by an ironic twist of fate, the trombone became associated in the opera both with church scenes and with scenes in the underworld!). By the end of the eighteenth century, trumpets and horns were regular members of the symphony orchestra as well; Beethoven introduced the trombones to the symphony in the last movement of the Fifth. The tuba was an invention of the nineteenth century; Berlioz was the first composer to introduce it to the orchestra. It has since replaced the older, now-obsolete ophicleide.

Since the middle of the nineteenth century, then, the brass instruments have been fully domesticated as more or less well-behaved members of the symphony orchestra. But they still like to get together on their own from time to time to do what they do best: produce a glorious mass of golden and silver tones in music either written for them in the first place, or adapted for them because it is of a character especially suited to the brass.

Fanfares are among the oldest kinds of music that seem specifically suited to the brass instruments. At bottom, a fanfare is a kind of signal, whether of admonition or celebration. Since we no longer carry trumpets or bugles into battle (radios provide a far better means of military communication), the fanfare has become almost entirely a festive genre to celebrate a happy event of some kind. And fanfares have grown from a simple call by a single trumpet to elaborate movements or whole works featuring the entire panoply of brass instruments.

Fanfares can still evoke heroism, in the right circumstances, and few recent fanfares have done this so well as Aaron Copland's *Fanfare for the Common Man*, composed in the middle of World War II, and now part of everyone's musical experience. Daniel Pinkham (b.1923) composed his *Flourish for a Festive Occasion* for six trumpets and dedicated it to a master trumpeter, former BSO principal Roger Voisin.

Much of the brass repertory—aside from compositions specifically designed for military band—consists of works arranged from other media. The *canzoni* of the late sixteenth-century Venetian composer Giovanni Gabrieli rarely specify the instruments for which they were intended, but the brasses are entirely suited to them. J.S. Bach's musical creations are so sturdy that they work their effect regardless of instrumental dress, so he has become a favorite of brass transcribers.

Lenoard Bernstein composed his *Fanfare for Bima* with a little in-group joke. Bima was the name of Serge Koussevitzky's black cocker spaniel. Only those who frequented the Koussevitzky house could recognize that the brass work is based on a theme that was whistled in the household to call the dog. After more than thirty years, *On the Waterfront* remains one of the strongest films ever made in this country, distinguished for its script, acting, directing, and musical score, which was Leonard Bernstein's one and only venture into music for movies. The film opens on the New York docks; it appears to be a peaceful genre scene, but there are undercurrents of violence signalled to the audience in advance by Bernstein's music: this is when we first hear the "Presto barbaro" cue. It is performed here in an arrangement by Frank Erickson.

—Steven Ledbetter

First Programme

THURSDAY EVENING, August 4, at 8.30 o'clock

BACH . . . . . First Chorus from the Cantata, "Ein' feste Burg ist unser Gott," No. 80

DEDICATORY REMARKS:

Miss Gertrude Robinson Smith, President, Berkshire Symphonic Festival, Inc.
Mr. Bentley W. Warren, President, Boston Symphony Orchestra, Inc.

BACH . . . . . Chorale from the Cantata, "Ein' feste Burg ist unser Gott," No. 80

The audience will be invited to join in the singing of the chorale (words on following page)

INTERMISSION OF FIFTEEN MINUTES

BEETHOVEN . . . . . Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace; Presto
III. Adagio molto e cantabile
IV. Presto
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Allegro assai
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto; Prestissimo

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CECILIA SOCIETY (ARTHUR FIEDLER, *Conductor*)

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PAUL ALTHOUSE, *Tenor*
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From the Berkshire Festival program book of August 4, 1938

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Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, July 1, at 9
The George W. and Florence N. Adams Concert

SEIJI OZAWA conducting

Celebrating the 50th Anniversary of the Music Shed at Tanglewood

BACH — Opening Chorus from Cantata No. 80,
Ein' feste Burg ist unser Gott

Remarks: George H. Kidder, President, Board of Trustees of the Boston Symphony Orchestra, Inc.

BACH — Final Chorale from Cantata No. 80,
Ein' feste Burg ist unser Gott

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

The audience will be invited to join in the singing of the chorale.
Music and text may be found on page 21.

INTERMISSION

The Music Shed during construction

Florence N. and George W. Adams

Florence Newsome and George William Adams, who were both professional librarians in Hartford, Connecticut, shared a love of music. As a young woman, Mrs. Adams, who was born and raised in Boston and graduated from Simmons College, regularly attended concerts of the Boston Symphony Orchestra and Boston Pops with her mother and occasionally rode home on the same streetcar with neighbor Serge Koussevitzky. The family also made trips to Tanglewood by train in the 1930s, when it was a more arduous journey than it is today. She remembered the famous concert interrupted by a thunderstorm in 1937, on which occasion Gertrude Robinson Smith began raising funds to build the Music Shed.

Mrs. Adams began her library career as a reference librarian with the Boston Public Library and simultaneously earned a master's degree in English from Boston University. She met George Adams while both were working at the Newark Public Library. They married in 1947 and, upon the birth of a daughter, Janet, settled in Hartford. Mrs. Adams then began her association with the Hartford Public Library as a branch librarian; she continued her active involvement in the Hartford Community for thirty-six years.

A native of Peach Glen, Pennsylvania, George Adams received a bachelor of science degree from Dickinson College and his master's degree from Drexel University. During World War II he served with the Army's Eighth Air Force Division in England. As legislative reference chief of the Connecticut State Library, he was known as an authority on Connecticut legislative history, as a research consultant to many state lawmakers, and as the author of numerous articles on Connecticut state history. Mr. Adams died in 1977.

In addition to their love of classical music, the Adamses enjoyed gardening, reading, and summering on Cape Cod. Mrs. Adams particularly liked the piano concertos of Beethoven, Brahms, and Chopin, whose music she played on the piano, while Mr. Adams favored Italian opera and chamber music. Tragically, Mrs. Adams died in June 1987, before she was able to enjoy the first George W. and Florence N. Adams Concert on August 1, 1987—the first such memorial concert to be endowed at Tanglewood. Her daughter Janet Adams, and son-in-law James Oberschmidt, were present on that occasion last summer.

BEETHOVEN

Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio
cantabile—Allegro moderato—Allegro—
Allegro assai—Presto—Allegro assai—Allegro
assai vivace, alla marcia—Andante maestoso—
Adagio ma non troppo, ma divoto—Allegro
energico, sempre ben marcato—Allegro ma non
tanto—Prestissimo

JOSEPHINE BARSTOW, soprano
JANICE TAYLOR, mezzo-soprano
PHILIP LANGRIDGE, tenor
VICTOR BRAUN, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and to other members of the audience.

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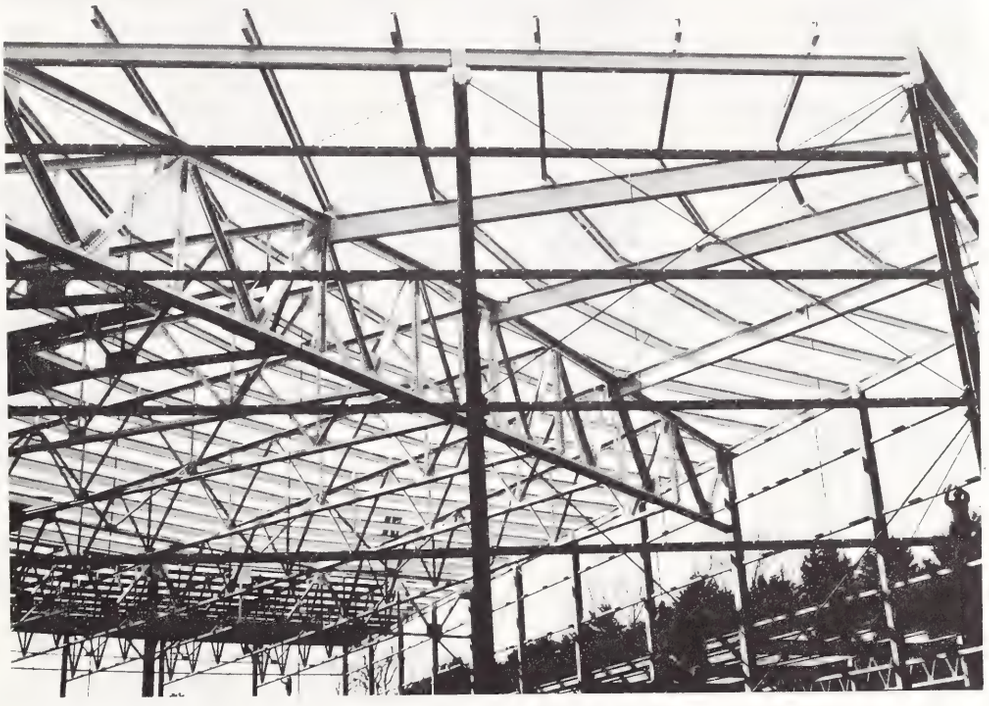

The Music Shed during construction

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For Special Notices See Page 40

From the Berkshire Festival program book of August 4, 1938

With Appreciation

We are delighted and honored to have with us this evening a group of individuals either related to those involved with, or themselves involved with, the original Berkshire Symphonic Festival. They include:

Mrs. George W. Edman, Executive Vice-President of the Berkshire Symphonic Festival, Inc., and whose husband was the Festival's Clerk, with their son, Silas Edman;

Mrs. Joseph Franz, wife of the engineer responsible for the final plans and construction of the Shed, and a member of the organization, with their son and daughter-in-law, Mr. and Mrs. Peter B. Franz;

Mr. David B. Stowe, nephew of Miss Gertrude Robinson Smith, President of the Berkshire Symphonic Festival, Inc.;

Caroline Dwight Bain, daughter of Henry W. Dwight, Treasurer of the organization, and her husband, Sherwood E. Bain; and

Ms. Roberta Wheeler, daughter of Robert K. Wheeler, a member of the Board of Trustees of the Berkshire Symphonic Festival, Inc.

We would also like to recognize tonight Mrs. Daphne Brooks Prout, Mr. Peter C. Brooks, Mr. Shepherd Brooks, and Violet Brooks McCandlish, whose relatives, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan, gave the original Tanglewood estate to the Boston Symphony Orchestra.

We also acknowledge this evening several former members of the Boston Symphony Orchestra who played in the inaugural Music Shed concert on August 4, 1938: John Barwicki (double bass), Gaston Dufresne (double bass), Paul Keaney (horn), Clarence Knudson (violin), Rosario Mazzeo (clarinet), Harry Shapiro (horn), Roger Voisin (trumpet), and Manuel Zung (violin).

Finally, our thanks and congratulations also to all those in the audience this evening who were present at, or involved in the preparations for, the inaugural Music Shed concert on August 4, 1938.

Recorded excerpts from the concert of August 4, 1938, were taped from NBC's original broadcast transcription discs by Ed Young and Kevin Mostyn.

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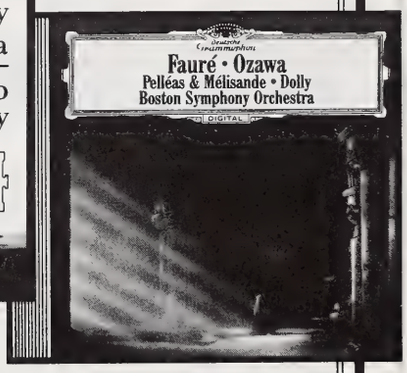
Photo: Christian Steiner

SEIJI OZAWA

and the Boston Symphony Orchestra return to Tanglewood and Deutsche Grammophon



Coming this fall...

Poulenc Gloria & Stabat Mater with Kathleen Battle
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Johann Sebastian Bach
Opening Chorus and Final Chorale from
Ein' feste Burg ist unser Gott, BWV 80

Johann Sebastian Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. The cantata Ein' feste Burg ist unser Gott, *conventionally numbered Cantata 80 (the numbers bear no relationship to the order of composition), was probably composed for performance at the Reformation Festival, October 31, 1724, and was adapted from a lost work known as Cantata 80a, composed for Lent in 1715. The text consists of stanzas of the chorale "Ein' feste Burg" (Martin Luther's paraphrase of Psalm 46) and additional verses for recitatives and arias by Salomo Franck. In the present performance, only the first and last stanzas, the opening and close of Luther's text, will be heard. The Boston Symphony Orchestra's first performance of the cantata as a whole was given under the direction of Serge Koussevitzky on March 28, 1931, in a Bach Festival concert held at Symphony Hall. The chorus was the Bach Cantata Club, and the soloists were Amy Evans, Margaret Matzenauer, Richard Crooks, and Fraser Gange. Koussevitzky opened the first concert in the Tanglewood Shed, on August 4, 1938, with the two movements to be heard tonight. The only other BSO performance was also given at Tanglewood, in July 1950; again Koussevitzky conducted, this time with soloists Uta Graf, Eunice Alberts, David Lloyd, and James Pease, and the Festival Chorus. The orchestra includes two oboes, oboe da caccia, and strings. At some later time another hand—possibly Bach's son Wilhelm Friedemann—added three trumpets and timpani, and the work is most often performed in that guise.*

October 31 was the day that Martin Luther nailed his ninety-five theses to the door of the church at Wittenberg, a decisive act that ultimately led to the Protestant Refor-

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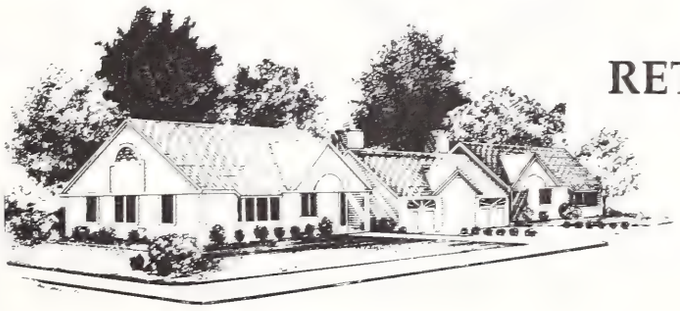

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mation. By Bach's day, some 200 years later, the date was regularly celebrated in Protestant churches as the "Reformation Festival," with special services and special music. Luther himself was a musician of some ability and wrote a number of powerful hymns (it used to be thought that he wrote only the texts, but the consensus now holds that the tunes are most likely his as well—he certainly had the requisite musical ability). It was thus only natural that they should in some way form the basis of the service. By far the most familiar of Luther's hymns is the one we know in English translation as "A mighty fortress is our God," a paraphrase of Psalm 46. It has been used as a veritable symbol of Protestantism in a number of ways, ranging from Mendelssohn's quotations in his *Reformation* Symphony to Meyerbeer's in *Les Huguenots* (where, though effective, their use is historically inaccurate, since the Huguenots were Calvinists, not Lutherans).

Bach composed the opening chorus of what we know as Cantata 80 in 1724 (the arias and recitatives date from an earlier version of the score, written in 1715). It is a powerful, expansive movement in the style of a gigantic chorale prelude. Each line of the tune is taken up individually as the basis of a fugal treatment in the four voice parts, culminating in a statement of the phrase in long, sustained notes by the oboes (and, in W.F. Bach's edition, the trumpets).

As was typical of Bach's cantatas, the final movement is a simple harmonization of a familiar chorale melody; here it sets the final stanza of Luther's text. All of the instruments in the orchestra play along at whatever line suits their ranges, and Bach's congregation probably joined in, too, since congregational singing was at the core of Lutheran musical practice. Words and music blended into a sturdy unity so well-knit that it has been sung continually for more than 450 years.

—Steven Ledbetter

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J.S. Bach: Cantata No. 80, *Ein' feste Burg ist unser Gott*
(A Mighty Fortress is our God)

Opening Chorus

Ein' feste Burg ist unser Gott,
ein' gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alte böse Feind,
mit Ernst er's jetzt meint,
gross Macht und viel List
sein grausam Rüstung ist,
auf Erd' ist nicht seinsgleichen.

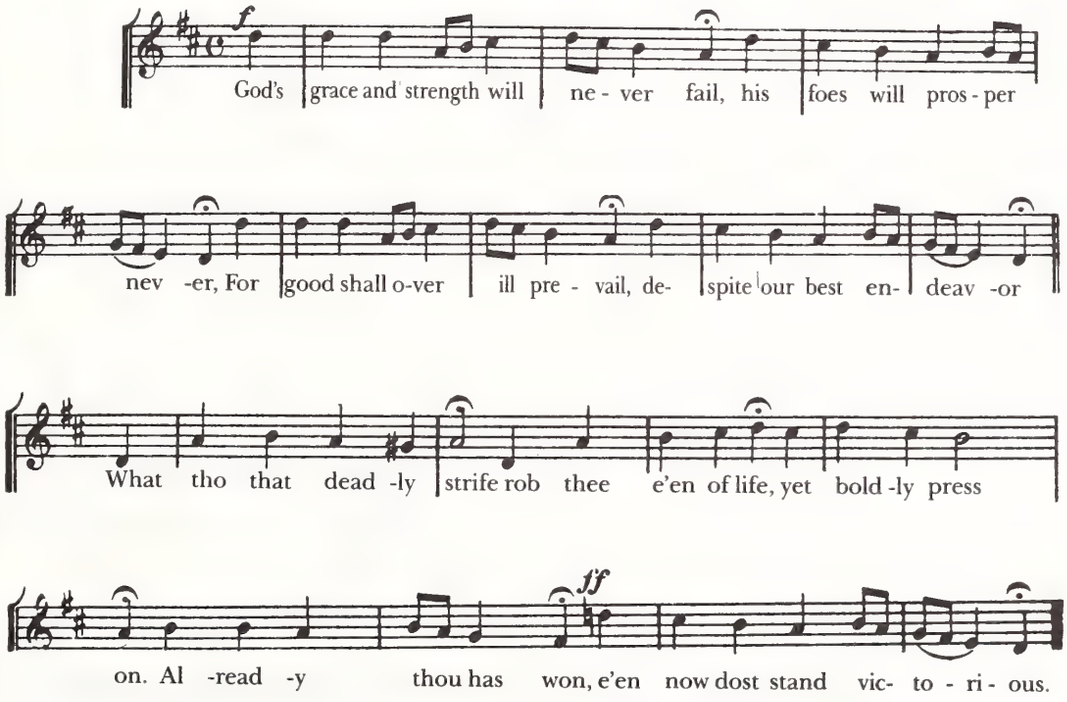
A stronghold sure is God our Lord,
a shield that never fails us.
Protection doth his love afford,
when evil hap assails us.
The gloomy Lord of Hell
doth know this right well.
Tho' dread his pow'r be,
in strength and subtlety,
yet God is all triumphant.

Final Chorale

Das Wort sie sollen lassen stahn
und kein Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
lass fahren dahin,
sie habens kein Gewinn;
das Reich muss uns doch bleiben.

God's grace and strength will never fail,
his foes will prosper never.
For good shall over ill prevail,
despite their best endeavor.
What tho' that deadly strife
rob thee e'en of life,
yet boldly press on.
Already thou has won,
e'en now dost stand victorious.

—*Martin Luther*



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Ludwig van Beethoven
Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Though one theme from this symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on May 7, 1824, in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on May 20, 1846, under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The Boston Symphony Orchestra's first performance of the Beethoven Ninth in the Berkshires was given to inaugurate the Music Shed on August 4, 1938; Serge Koussevitzky conducted, with soloists Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Condon. The chorus was the Cecilia Society, Arthur Fiedler, conductor. The orchestra's most recent Tanglewood performance was led by Stanislaw Skrowaczewski on July 27, 1984, with Faye Robinson, Delia Wallis, Jon Garrison, Lenus Carlson, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total, and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the *Consecration of the House*

Overture, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822 he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted to me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other, "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and

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reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of his terrifically demanding piece of music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the *Missa Solemnis*) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.

Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the Kyrie, Credo, and Agnus Dei—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with en-

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thusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's oblivion to it have been told in various ways by the participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire performance, but Thalberg, whom Beethoven's biographer Thayer interviewed in 1860, recalled it this way (from Thayer's notes of the interview):

> Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thalberg] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices, thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or the other keys that are closely related to the D minor scale (F and B-flat), while the last movement proceeds from those minor-related keys to emphatic projection of the cardinal notes in D major: F-sharp and B-natural. The only difference in this case is that the search is,

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to some extent, made more explicit through the intervention of Schiller's text and the powerfully evocative addition of the voices representing "*Alle Menschen*" who may experience the reconciliation wrought by the "daughter of Elysium."

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears, projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—Steven Ledbetter

Text and translation begin on the next page.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely he dwells beyond the stars.

Freude, schöner Götterfunken,
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Two drawings of Beethoven, c.1820

Josephine Barstow

Soprano Josephine Barstow appears in the world's leading opera houses and is generally acknowledged as one of the day's foremost singing actresses. In the summer of 1986 she sang the role of the protagonist in *Die schwarze Maske*, an opera specially commissioned for the Salzburg Festival; Herbert von Karajan has invited her back to Salzburg for *Tosca* at the 1989 Easter Festival, for *Un ballo in maschera* in the summer of 1989, and for *Fidelio* at both the summer and Easter festivals in 1990. In May 1986 Ms. Barstow made an historic tour of the USSR, during which she sang performances of Tosca and Verdi's Lady Macbeth in such places as Tbilisi and Riga, as well as making her debut at the Bolshoi Opera. This season she has appeared at the Paris Opera and the Bayerische Staatsoper as Lady Macbeth, with the Opera Company of Boston in the title role of Cherubini's *Medea*, and at the Adelaide Festival in Prokofiev's *The Fiery Angel*. Credits in the United Kingdom include a new production of *Macbeth* for Opera North, performances in *Salome* and *The Makropoulos Case* for English National Opera, *Peter Grimes* at the Royal Opera House, Covent Garden, concerts at the Windsor and Belfast festivals, and concerts in London, including a special Opera Gala at the Barbican. Future plans include appearances as the Marschallin in *Der Rosenkavalier* and Chrysothemis in *Elektra* with Houston Grand Opera and Shostakovich's *Lady Macbeth of Mtsensk* in San Francisco. The present performance of Beethoven's Ninth Symphony marks the occasion of Ms. Barstow's Boston Symphony Orchestra debut; she will make her Symphony Hall debut when the orchestra opens its 1988-89 season with performances of the same work. Josephine Barstow was made a Commander of the British Empire by Queen Elizabeth II at an investiture at Buckingham Palace in February 1985. On November 22 that year she was presented with the Fidelio Medal on behalf of the Association of International Opera Directors—only the sixth such medal to be awarded.

Janice Taylor

Mezzo-soprano Janice Taylor appears regularly with major orchestras and opera companies, and on important recital series throughout North America and abroad. Besides her appearances in such major music centers as New York, Boston, Washington, D.C., Philadelphia, San Francisco, Los Angeles, Cleveland, Toronto, Montreal, Munich, Stuttgart, and Milan, her recent engagements have taken her to Paris to appear with the Orchestre National and to Cannes for an evening of arias with the Or-

chestre de Côte d'Azur, to Buenos Aires for her debut at the Teatro Colon, and to Santiago for an evening of solo cantatas with the orchestra of the Beethoven Society. In North America she was a featured soloist in Bach's *St. Matthew* Passion under the direction of Helmuth Rilling with the Gächinger Kantorei of Stuttgart at Carnegie Hall and on tour, and she has recorded Beethoven's *Missa Solemnis* with Robert Shaw and the Atlanta Symphony. Acclaimed for her Mahler interpretations, Ms. Taylor has performed in the Mahler Eighth Symphony for the gala opening of Davies Symphony Hall in San Francisco, sung the Fourth Symphony on tour with the San Francisco Symphony, and performed *Das klagende Lied* with Seiji Ozawa and the Boston Symphony Orchestra in Boston and at Carnegie Hall for her BSO debut in 1984. Her performances of Mahler's *Kindertotenlieder* and *Wayfarer Songs* have included choreographed versions with the National Ballet of Canada.

The current season has brought Ms. Taylor to Madrid for performances of the *St. Matthew* Passion with Helmuth Rilling and the Spanish National Orchestra; to East Berlin, Zurich, Paris, London, Bristol, New York, Atlanta, and Tampa on tour with the Atlanta Symphony; and to Washington, D.C., for National Symphony performances of the Brahms *Alto Rhapsody* under the direction of Rafael Frühbeck de Burgos. Mahler performances have included the Symphony No. 3 with the Pittsburgh Symphony under Michael Tilson Thomas in Pittsburgh, New York, and Ann Arbor, the Second Symphony with orchestras in Minnesota, Calgary, and Vancouver, the Eighth Symphony with the Toronto Symphony under Andrew Davis, and *Das Lied von der Erde* with the National Ballet of Canada in Toronto. Ms. Taylor has appeared with the Boston Symphony Orchestra three times previously at Tanglewood, in Falla's *Three-cornered Hat* and as Ursule in Berlioz's *Béatrice et Bénédict* in 1984, and as soloist in Prokofiev's *Alexander Nevsky* in 1986.

Philip Langridge

Tenor Philip Langridge is in constant demand on the operatic stages and concert platforms of Europe, the United States, and Japan. He recently made his Salzburg Festival debut in Schoenberg's *Moses und Aron* as Aron, a role he will repeat there in 1988 and which he has recorded under Sir Georg Solti for Decca. He has sung the role of Captain Vere in Britten's *Billy Budd* both for English National Opera and for Scottish Opera, where he has also appeared in Britten's *Death in Venice*. His next Britten role will be Peter Grimes, at the Royal Opera House, Covent Garden, in 1989, and in a new production for English National Opera in 1991. Mr. Langridge

is closely associated with the music of Janáček: he has recently recorded *The Diary of One Who Disappeared* with Claudio Abbado and has sung at Covent Garden under Bernard Haitink as Laca in *Jenůfa*, a role he will repeat at Glyndebourne in 1989. For English National Opera he has sung the role of Orsud, which he will record for EMI and for which he received an Olivier Award. His next Janáček production at English National Opera will be *The Makropoulos Case*, in 1989.

Mr. Langridge has appeared at the Metropolitan Opera in New York as Ferrando in *Così fan tutte* under James Levine's direction and will return to the Met in 1990. He has sung Mozart's *Idomeneo* at La Scala, in Basel, and at Glyndebourne; the latter production, conducted by Bernard Haitink and staged by Trevor Nunn, was televised. Mr. Langridge's other roles have included Shuisky in *Boris Godunov* at La Scala and at Covent Garden with Abbado in the Lyubimov production; Don Ottavio in *Don Giovanni* in Paris and in Washington with Daniel Barenboim and Jean-Pierre Ponnelle, and in Zurich with Nikolaus Harnoncourt; Andres in *Wozzeck* with Abbado at the Vienna State Opera and on tour in Japan; and Orpheus in Birtwistle's *The Mask of Orpheus* for English National Opera. Future plans include *Oberon* at La Scala, *Beatrice and Benedict* and *Oedipus Rex* for English National Opera, and further new productions for the Royal Opera, Covent Garden.

In addition to his work in opera, Philip Langridge has sung with such leading orchestras as the Vienna Philharmonic under André Previn, the Chicago Symphony under Abbado, the Orchestre de Paris under Mehta, the Concertgebouw under Harnoncourt, the Bavarian Radio Symphony under Sir Colin Davis, and the Berlin Philharmonic under Seiji Ozawa. He made his Boston Symphony Orchestra debut in Britten's *Spring Symphony* under André Previn's direction in 1982 and sang the title role in *Oberon* under Seiji Ozawa's direction at Tanglewood in 1986. Besides those already mentioned, Mr. Langridge's recordings include Stravinsky's *The Rake's Progress* under Riccardo Chailly, Ravel's *L'Enfant et les sortilèges* under André Previn, Tippett's *King Priam* under David Atherton, and Haydn's *Il ritorno di Tobia* under Antal Dorati, all on Decca.

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Victor Braun

Canadian baritone Victor Braun has been praised for appearances at such leading opera houses as the Royal Opera at Covent Garden, the Paris Opera, the Bavarian State Opera, Munich, San Francisco, the Canadian Opera Company in Toronto, the Cologne Opera, and the Metropolitan Opera. A versatile singing actor, he has been acclaimed for his portrayals of Mozart's Don Giovanni, Scarpia in *Tosca*, Iago in *Otello*, Golaud in *Pelléas et Mélisande*, Jochanaan in *Salome*, and Dr. Schön in *Lulu*. Mr. Braun made his Metropolitan Opera debut as Tchaikovsky's Eugene Onegin and sang his first Wozzeck opposite Hildegard Behrens also at the Met. He sang Hans Sachs in *Die Meistersinger* at the Nice Opera in 1986 and appeared at La Scala in Berio's *Un re in ascolto*. He starred as the protagonist in a new staging of Busoni's *Doktor Faustus* at the Netherlands Opera in 1987 and appeared at the Hamburg Staatsoper in Zemlinsky's *Eine florentinische Tragödie*. He has been heard as Telramund in *Lohengrin* in New Orleans and as Jupiter in Richard Strauss's rarely heard *Die Liebe der Danae* in Santa Fe. He was heard in concert performances of Strauss's *Daphne* in Carnegie Hall and in Toronto with the Toronto Symphony under Andrew Davis, and he has sung Mandryka in Strauss's *Arabella* and the General in Henze's *We Come to the River* in Santa Fe. Mr. Braun was closely associated for many years with the Cologne Opera, where he appeared in a varied repertoire including, in addition to roles already mentioned, the four villains in Offenbach's *Tales of Hoffmann* and Gerard in *Andrea Chenier*. He returns to Cologne regularly and was recently there for performances in the Ponnelle production of *Salome*. During the current season Mr. Braun appeared as Dr. Schön in a new production of *Lulu* at the Chicago Lyric Opera, as Kurvenal in *Tristan und Isolde* in Toronto, and as Orest in a new production of *Elektra* at the Théâtre de la Monnaie in Brussels. Other roles in his repertoire include Athanael in Massenet's *Thaïs*, Pizarro in Beethoven's *Fidelio*, and Barak in Strauss's *Die Frau ohne Schatten*. He is also noted for his concert appearances and has recorded the role of Wolfram in Wagner's *Tannhäuser* under Sir Georg Solti for Decca. Mr. Braun made his Boston Symphony Orchestra debut at Tanglewood in 1973, in Berlioz's *Lélio, or The Return to Life*, under Seiji Ozawa's direction, and returned in 1977 for music of Haydn. His most recent BSO appearances were in November 1978, as a soloist in Janáček's *Glagolitic Mass* under the direction of Andrew Davis.

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Tanglewood Festival Chorus
John Oliver, Conductor

Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. During the 1987-88 season the chorus recorded Poulec's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for future release on Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which recently completed its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Michele M. Bergonzi
Sarah S. Brannen
Ellen N. Brown
Bonita Ciambotti
Lorenzee Cole
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen Eberle-Daly
Lou Ann David
Jeannette M. Denton
Sara Dorfman
Rebecca R. Freedman
Amy G. Harris
Allison Herrick
Alice Honner-White
Jane C. Howell
Kristen E. Hughes
Christine Jaronski
Frances V. Kadinoff
Sharon Kelly
Carol Kirtz
Lydia A. Kowalski
Holly MacEwen Krafka
Janet Lee
Sarah Jane Liberman
Mary Jo Licero
Carol McKeen
Patricia Mary Mitchell
H. Diane Norris
Fumiko Ohara
Jennifer M. Pigg
Jamie Redgrave
Charlotte C. Russell
Lisa Saunier
Pamela Schweppe
Carrol J. Shaw
Joan Pernice Sherman
Noel Belanger Smith
Tiffany Smith
Deborah L. Stanton
Diane M. Stickles
Wendy Lee Tedman
Catherine Crook Ullman
Rebecca Wright
Julie Wu
Bernadette Yao

Mezzo-sopranos

Maisy Bennett
Nancy Brockway
Sharon Carter
Barbara Clemens
Arnalee Cohen
Barbara Cooper
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie Freedman
Irene Gilbride
Toni Gustus
Thelma Hayes
Janice Hegeman
Elizabeth Johnstone
Dorothy Love
Amanda Maffei
April Merriam
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John C. Barr
Jeffrey A. Bernstein
Richard A. Bissell
Donato Bracco
William A. Bridges, Jr.
Reggie Didham
Robert Vincent Doran
Jeff B. Flaster
Timothy E. Fosket
Michael P. Gallagher
William E. Good
Stephen Groff
David M. Halloran
Dean Armstrong Hanson
George W. Harper
John W. Hickman
Fred G. Hoffman
Richard P. Howell
Stanley Hudson
Warren D. Hutchison
James R. Kauffman
Sandy Kellagher
John Vincent MacInnis
F. Brian McConville
David E. Meharry
Sean Mooney
David R. Norris
David R. Pickett
Dwight E. Porter
David A. Redgrave
Paul Scharf
Clinton John Schmitt
Herman P. Schultz
Ronald Severson
Terence Stephenson
Charles L. Wilson
R. Spencer Wright

Basses

Peter Crowell Anderson
Peter T. Anderson
Eddie Andrews
John F. Cavallaro
James Coelho
Mel Conway
Jose R. Coronado, Jr.
James W. Courtemanche
Edward E. Dahl
John Duffy
Jay S. Gregory
Mark L. Haberman
Paul Kowal
Michael Krafka
Timothy Lanagan
Lee B. Leach
David K. Lones
James A. Lopata
Gregory Mancusi-Ungaro
Gary J. Merken
Stephen H. Owades
John Rogers
Jules Rosenberg
Peter Rothstein
Vladimir Roudenko
A. Michael Ruderman
Robert Schaffel
Frank R. Sherman
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BOSTON SYMPHONY ORCHESTRA
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YURI TEMIRKANOV conducting

MUSSORGSKY — Prelude to the opera *Khovanshchina*

TCHAIKOVSKY — Violin Concerto in D, Opus 35
- Allegro moderato—Moderato assai
- Canzonetta: Andante
- Finale: Allegro vivacissimo

VLADIMIR SPIVAKOV

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SHOSTAKOVICH — Symphony No. 6, Opus 54
- Largo
- Allegro
- Presto

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NOTES

Modest Mussorgsky
Prelude to the opera *Khovanshchina*

Modest Petrovich Mussorgsky was born at Karevo, District of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He worked on his opera Khovanshchina *on and off over the last years of his life, from 1872, and composed the Prelude in September 1874; the work as a whole remained unfinished at his death. It was put into performable shape by Nikolai Rimsky-Korsakov, and the premiere took place in St. Petersburg on February 21, 1886. The Boston Symphony Orchestra's first Berkshire Festival performance of the Prelude to "Khovanshchina" was given by Serge Koussevitzky on August 15, 1936; James DePriest led the most recent Tanglewood performance on August 25, 1973. As orchestrated by Rimsky-Korsakov, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, timpani, tam-tam, harp, and strings.*

The greatest musical dramatist of nineteenth-century Russia died at the age of forty-two, leaving almost as many major works unfinished as finished. Both his early death and the body of projected operas that remained drafts or torsos came about because of his extremely unstable life, largely the result of an addiction to the bottle. Yet Mussorgsky was far and away the most original composer of his age, certainly the greatest in setting to music the Russian language, whether in songs or opera. Though he had a lyrical strain that shines in all his music, his most characteristic work is in the naturalistic vein, capturing the rhythms and the natural melody of spoken Russian in his settings. This was regarded by many musicians at the time as "unmusical"; Tchaikovsky, for example, regarded Mussorgsky's music as little more than amateurish. Yet his songs and operas, more than any vocal works by any Russian composer, have taught later Russian musicians how to approach their own language in music (much as Henry Purcell's work taught Benjamin Britten a great deal about setting English texts).

Of Mussorgsky's large works, only *Boris Godunov* was completed and performed in his lifetime—and that work was heard in two different versions. Of his earlier operas, *Salammbô*, based on Flaubert, remained an early fragment, and *The Marriage*, after Gogol, was finished only through its first act. The two major operas of his later years were a serious opera on a historical theme, *Khovanshchina*, and a lyric comedy, *Sorochintsky Fair*. He worked on both of them, more or less simultaneously in alternation, from the early 1870s until he entered his final decline at the end of 1880. During the last month of the composer's life, when he was confined to a hospital, with occasional bouts of delirium and a paralysis taking over his respiratory system, his friends —including Borodin and Rimsky-Korsakov—visited him daily. When they arrived on March 16, 1881, they were informed that Modest Petrovich had died at 5 A.M. Vladimir Stasov, the writer who had been much involved with the work of all the nationalist Russian composers, later recalled:

> In the first moments following his death, N.A. Rimsky-Korsakov declared to all the rest of his comrades that he would prepare for publication all of Mussorgsky's compositions which still remained unpublished, and that he would put *Khovanshchina* in order, finish it, and orchestrate it.

At that time *Khovanshchina* was amost fully composed in piano score, except for the finale. Rimsky finished and orchestrated the score, bringing it to performance for the first time in 1886. (Most modern performances of *Khovanshchina*, though, including the production currently in the repertory of the Metropolitan Opera, use a 1958 orchestration by Dmitri Shostakovich, who returned to the composer's piano-vocal score with the aim of being more faithful to the peculiarities of Mussorgsky's style,

which Rimsky always tended to smooth over.)

The title of the opera, a mouthful for any non-speaker of Russian, is virtually untranslatable. The story is set in the late seventeenth century, when the leader of the military police, or Streltsy, is one Prince Ivan Khovansky, who is determined to get the tsar's throne for his son Andrei, wresting it from the three co-regents, Ivan, Peter, and Sophia. When he hears of this, Peter derisively labels it *Khovanshchina*—something like "Khovansky-ism." Perhaps the easiest way to express it in English (taking a stylistic cue from the titles of Robert Ludlum thrillers) would be "The Khovansky Plot."

The notebook that contains Mussorgsky's piano score for the entire first act of *Khovanshchina* begins with the opera's Prelude. It is dated "2 September 74 in Petrograd." Unlike many operatic preludes of the nineteenth century, this one does not summarize the plot or principal characters of the opera; it is a genre painting pure and simple, sometimes known as "Dawn on the River Moskva." It is imbued with the spirit of folk song, elaborated progressively as if from singer to singer, presented in the wonderfully delicate colors of Rimsky-Korsakov's orchestral dress.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. The Boston Symphony's first Tanglewood performance of the concerto took place only on August 4, 1949, with Jascha Heifetz as soloist and Serge Koussevitzky conducting. Seiji Ozawa led the most recent Tanglewood performance, with Viktoria Mullova as soloist, on July 12, 1986. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Tchaikovsky's Violin Concerto is as indispensable to violinists as his B-flat minor piano concerto is to the keyboard lions. Each work got off to a dismaying start. The piano concerto, completed early in 1875, was rejected by Nikolai Rubinstein in the most brutal terms and had to travel to far-away Boston for its premiere at the hands of Hans von Bülow. Three years later the painful episode repeated itself with the Violin Concerto, which was turned down by its dedicatee, the influential concertmaster of the Imperial Orchestra in Saint Petersburg, Leopold Auer.

The first of the three violinists to figure in the concerto's early history was Yosif Yosifovich Kotek, a pupil of Tchaikovsky's in composition, then twenty-two, and described by Modest Tchaikovsky as "a good-looking young man, warmhearted, enthusiastic, and a gifted virtuoso." Kotek was a witness at Tchaikovsky's wedding and was a confidant in its catastrophic aftermath; possibly he was Tchaikovsky's lover for a time. He was the first in a series of musicians employed by Mme. Nadezhda von Meck (Debussy was the most famous in that succession), and it was he who established con-

tact between Tchaikovsky and that secretive and wealthy lady. He gave Tchaikovsky advice on violinistic matters, learned the piece page by page as Tchaikovsky wrote it, and, according to the composer's testimony, knew it well enough "so that he could have given a performance." In fact he never did give a performance, then or later, and when an opportunity arose early in 1882 he evaded it, to Tchaikovsky's disgust. By then he was more a teacher than a public executant, and he died in 1883, still a young man.

From the beginning, though, it was in Tchaikovsky's mind to have the concerto played by Leopold Auer, who had come from Hungary to Saint Petersburg ten years earlier as concertmaster of the Imperial Orchestra and to teach at the newly founded Conservatory. Here is the story as Auer told it to *The Musical Courier*, writing from Saint Petersburg on January 12, 1912:

> When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the Violin Concerto, dedicated to me, completed, and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. . . .
>
> Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the Violin Concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook,

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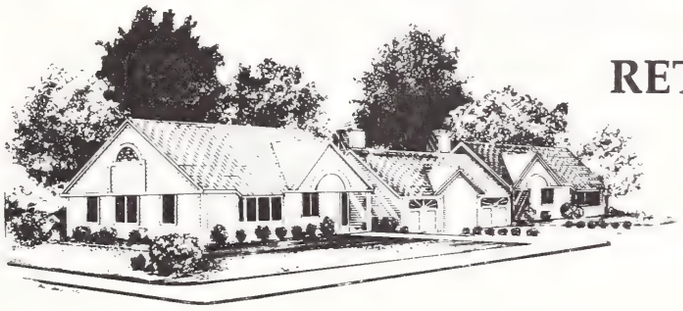

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and re-edited the violin solo part, and it is this edition which has been played by me, as also by my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name is that when the original publisher, Jürgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of the double dedication.

. . . The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

Nikolai Rubinstein had eventually come round in the matter of the Piano Concerto, and Auer not only became a distinguished exponent of the Violin Concerto but, as he said, taught it to his remarkable progeny of pupils, Heifetz, Elman, Zimbalist, Seidel, Parlow, and others. The "absolution" to which he refers must have come late, for in 1888 Tchaikovsky was not only still resentful about Auer's actions a decade earlier but also believed him to be intriguing against the work by, for example, dissuading the French violinist Émile Sauret from taking it into his repertory. As for Auer's editorial emendations, they may be, strictly speaking, unnecessary, but they are in no sense a betrayal. His initial rejection was, however, a practical nuisance. His verdict, wrote

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Tchaikovsky, "coming from such an authority, . . . had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten." And hence the delayed premiere in a far-off and unsympathetic place.

Adolf Brodsky, who turned thirty in 1881, was of Russian birth, but trained chiefly in Vienna. He became an important quartet leader, served as concertmaster of the New York Symphony and of the Hallé Orchestra in Manchester, England, and eventually settled in the latter city as director of the Royal College of Music. He had already tried to place Tchaikovsky's concerto with the orchestras of Pasdeloup and Colonne in Paris before he managed to persuade Richter and the Vienna Philharmonic. The performance must have been awful. Brodsky himself was prepared, but Richter had not allowed enough rehearsal time, and most of the little there was went into correcting mistakes in the parts. The orchestra, out of sheer timidity, accompanied everything pianissimo. Brodsky was warmly applauded, but the music itself was hissed. What is best remembered about the premiere is Eduard Hanslick's review in the Vienna *Neue freie Presse:*

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste. . . . The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue . . . The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

But, as Leopold Auer said, it is impossible to please everybody. Tchaikovsky pleases us right away with a gracious melody, minimally accompanied, for the violins of the orchestra. Indeed, we had better enjoy it now, because he will not bring it back. (He does the same tease with the big "Tonight we love" tune at the beginning of the Piano Concerto.) But as early as the ninth measure, a few instruments abruptly change the subject and build up suspense with a quiet dominant pedal. The violins at once get into the spirit of this new development, and they have no difficulty running over

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those few woodwinds who are still nostalgic about the opening melody. And thus the soloist's entrance is effectively prepared. What he plays at first is the orchestral violins' response to the dominant pedal, but set squarely into a harmonic firmament and turned into a "real" theme. Later, Tchaikovsky introduces another theme for the solo violin, quiet but "*con molto espressione*." The transitional passages provide the occasion for the fireworks for which the concerto is justly famous. The cadenza is Tchaikovsky's own, and it adds interesting new thoughts on the themes as well as providing further technical alarums and excursions.

At the first run-through in April 1878 by Kotek and with the composer at the piano, everybody, Tchaikovsky included, sensed that the slow movement was not right. Tchaikovsky quickly provided a replacement in the form of the present Canzonetta and found a new home for the original Andante as the "*Méditation*" that begins the three-movement suite for violin and piano, *Souvenir d'un lieu cher*. The Canzonetta is lovely indeed, both in its melodic inspiration and in its delicately placed, beautifully detailed accompaniments.

Perhaps with his eye on the parallel place in Beethoven's concerto, Tchaikovsky invents a dramatic crossing into the finale, though unlike Beethoven he writes his own transitional cadenza. So far we have met the violin as a singer and as an instrument that allows brilliant and rapid voyages across a great range. Now Tchaikovsky presents it to us with the memory of its folk heritage intact. We can read Hanslick again and recognize what he is talking about when he is so offended by "brutal and wretched jollity . . . vulgar faces . . . curses . . . [the smell of] booze. . . ." Tchaikovsky's finale sounds to us like a distinctly urban, cultured genre picture of country life, but one can imagine that in the context of Vienna one hundred and three years ago it might have struck some delicate noses as pretty uncivilized. And though Tchaikovsky couldn't please Hanslick, he probably has no trouble at all winning us over.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Dmitri Shostakovich
Symphony No. 6, Opus 54

Dmitri Dmitrievich Shostakovich was born in St. Petersburg on August 25, 1906, and died in Moscow on August 9, 1975. The Sixth Symphony was composed in 1939 and received its first performance in Leningrad on November 5 that year, Yevgeny Mravinsky conducting. Leopold Stokowski and the Philadelphia Orchestra introduced the work to the United States on November 29, 1940; this was also the first time that it was heard outside the Soviet Union. Though Serge Koussevitzky introduced the Shostakovich Symphony No. 6 to the Boston Symphony repertory in March 1942, this week's performance is the orchestra's first of the work at Tanglewood. The score calls for two flutes and piccolo, two oboes and English horn, three clarinets (one doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, military drum, bass drum, cymbals, tam-tam, xylophone, celesta, harp, and strings.

During the time that Shostakovich was composing and supervising the premiere of his Sixth Symphony, storm clouds were gathering over Russia—and, indeed, the entire world. Ever since Hitler's accession to power in 1933, the steady expansion of German control—to Austria, to Czechoslovakia, and beyond—made eventual conflict between Germany and Russia seem inevitable. During 1938 and 1939, the director Sergei Eisenstein was rushing to finish his film *Alexander Nevsky*, recognized now as one of the great film classics, but planned only as a quick piece of anti-German propaganda (the film, of course, had the benefit of a superb score by Prokofiev). Yet so unpredictable was the course of political events that the artists working on the film had scarcely finished it when Stalin surprised the world by signing a mutual non-aggression pact with Hitler in August 1939. The agreement lasted not quite two years, until Hitler decided, pact or no, to attack Russia.

In the meantime, Prokofiev's music for *Alexander Nevsky* had been performed as a concert piece in a festival of Soviet music held in Leningrad in November and December 1939; the revised film score shared billing in the festival with a cantata by Yuri Shaporin, *On the Field of Kulikovo*, and with the Shostakovich Sixth. The Prokofiev and Shaporin cantatas, with their dramatic texts and overt patriotic flavor, aroused great enthusiasm; Shostakovich's symphony was largely overlooked. The entire atmosphere of the work seemed confusing to listeners, who found it difficult to reconcile the unusual number and type of movements with normal expectations. Still, given what Shostakovich had been through with some of his recent compositions, it was perhaps a blessing to be more or less ignored.

Only a few years previously, after a brilliant beginning to his career as a composer, Shostakovich had been attacked mercilessly by the critics, who took their cue from Stalin himself. His opera, *Lady Macbeth of Mtsensk*, based on a classic short story by Nikolai Leskov, had been produced in 1934 to wide acclaim. It was performed in opera houses from Prague to New York and by 1936 had been given eighty-three times in Leningrad and ninety-seven in Moscow; it had been published with Russian and English texts. Then the blow fell; an article printed in *Pravda* in January 1936 attacked the opera. The article had been written on orders from the Party's Central Committee; rumors circulated that Stalin himself was behind it. Certainly Stalin found the opera repulsive. This portion of the *Pravda* critique gives some of the flavor of the attack:

> From the first moment, the listener is shocked by a deliberately dissonant, confused stream of sound. Fragments of melody, embryonic phrases appear—only to disappear again in the din, the grinding, and the screaming . . . All this is coarse, primi-

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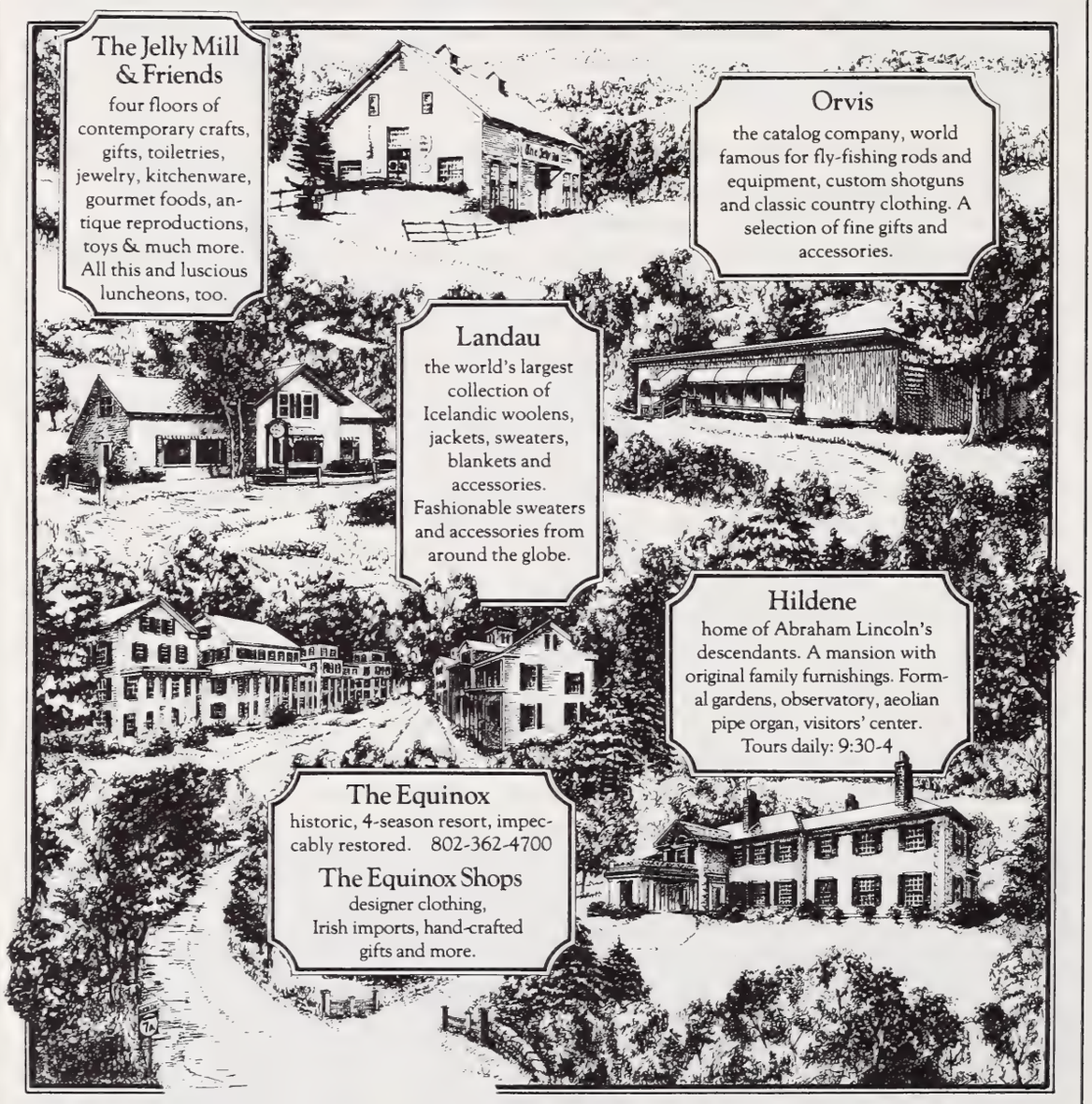

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tive, and vulgar. The music quacks, grunts, and growls, and suffocates itself, in order to express the amatory scenes as realistically as possible.

The attack was broadened to include all Soviet composers of advanced music—branded with the code word "formalist"—and intensified the already strong political element that enters into all discussion of the arts in the Soviet Union. But Shostakovich, as the direct recipient of this criticism, was in the worst position.

The composer recalled, in his recently published memoirs, that he was on a successful concert tour when he bought a copy of the fateful issue of *Pravda* with the chilling first attack. (He claimed to have been able to recognize parts written by Stalin himself because they were "too ungrammatical" to have been written by any of the professional writers at the paper.) Only a week and a half later, *Pravda* attacked him again, this time for a ballet score.

> Two editorial attacks in *Pravda* in ten days—that was too much for one man. Now everyone knew for sure that I would be destroyed. And the anticipation of that noteworthy event—at least for me—has never left me.

Needless to say, the composer was living in fear of his life. He withdrew his Fourth Symphony from its scheduled first performance (it remained unplayed for a full quarter-century) because of the all too strong likelihood that it too would be attacked, "and my song would have been sung for good." It wasn't only the fear of criticism of the work that caused him to withdraw the score; he had lost confidence in Fritz Stiedry, the conductor scheduled to lead the performance.

> Stiedry's rehearsals weren't merely bad—they were outrageous. First of all, he was scared to death, because no one would have spared him either. In general, conductors aren't the bravest men on earth. I've had many opportunities to confirm this opinion. They're brave when it comes to yelling at an orchestra, but when someone yells at them, their knees shake.

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> Secondly, Stiedry didn't know or understand the score, and he expressed no desire to grapple with it. He said so straight out. And why be so shy? The composer was an exposed formalist. Why bother digging around in his score?

The period that followed was difficult for a man near despair who was virtually under orders to produce music that was accessible to the multitude and basically affirmative in its expression.

The Fifth Symphony, billed as "a Soviet artist's reply to just criticism," was, fortunately for the composer, an enormous success at its first performance. Shostakovich was aware that "I was constantly under suspicion then, and critics counted what percentage of my symphonies was in a major key and what percentage in a minor key." For the Fifth Symphony Shostakovich took pains to end clearly and forcefully in a major key. But the ending of the symphony is not "happy" music; it is, on the contrary, rather hysterical. Again, in his memoirs, Shostakovich recalled:

> What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in *Boris Godunov*.* It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off muttering, "Our business is rejoicing, our business is rejoicing." What kind of apotheosis is that? You have to be a complete oaf not to hear it. Fadeyev heard it, and he wrote in his diary, for his personal use, that the finale of the Fifth is irreparable tragedy. He must have felt it with his Russian alcoholic soul.

Exultant or not, Shostaskovich was, in any case, "rehabilitated"; he could feel reasonably secure in life and limb until another purge, in 1948, put him at risk and

*A reference to the first scene in Mussorgsky's opera (taken in turn from Pushkin's poetic drama), where Russian soldiers whip the peasants to enforce a jubilant mood.—S.L.

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made him once more the subject of attacks. Of course, the lesson was not lost on him, and much of his music continued to wear a mask, so to speak—seeming on the surface to correspond to all the necessary demands of Socialist realism, but actually conveying a hidden message.

During 1938 he expressed his intention of writing his next symphony on the subject of Lenin and making use of poetry and folk materials. The obvious propaganda value of the new symphony and the expectation that its musical style would be melodic and approachable aroused a great deal of interest before the first performance. But, in the event, the symphony had nothing to do with Lenin at all; it was a purely abstract instrumental composition, in many respects a pendant to the Fifth Symphony, recalling especially the latter's scherzo and Largo. The disappointed expectations may explain to some extent the very lukewarm response that the Sixth Symphony had from critics and the public. Also confusing was the unusual three-movement structure, with a very lengthy slow movement to start, then two fast movements, a pattern quite unlike that of traditional symphonies. As Nicolas Slonimsky noted at the time,

> The technical analysis of the Symphony in the December 1939 issue of *Sov'etskaya Muzïka* was definitely disparaging. The lesson was made fairly clear. What was needed in the year 1940 was the romanticization of Russia *circa* 1240 [a reference to the success of Prokofiev's *Alexander Nevsky* cantata], while Shostakovich devoted his talent principally to satirizing Russia *circa* 1840 [probably a reference to the nose-thumbing last movement and its parodistic treatment of a nineteenth-century galop].

The Largo is sadly lyrical, pensive. It is light in texture almost throughout (and in that sense Mahleresque); only rarely does the greater part of the orchestra play at any given time. There are two basic melodic elements: the rising line stated quietly in unison at the outset, and the figure presented fortissimo in the first violins, flutes, and oboes a few measures later which sounds like, but never quite becomes, a fugue subject. The layout is fairly contrapuntal in character, with the melodic ideas appearing at all levels of the texture.

The Allegro is deft and light-textured, with the fleet sixteenth-notes—whether in the background or foreground—scarcely ever pausing for breath.

In the final Presto, Shostakovich updates the gestures of the classical *opera buffa* in much the same terms employed by Prokofiev in the *Classical* Symphony. It is a cheeky, lighthearted romp with a final cadence hinting at vaudeville and staying just this side of vulgarity. The style is that of Shostakovich's satirical early works—his opera *The Nose* and the ballet *The Age of Gold*. Boris Schwartz notes, "In Shostakovich's musical makeup, Bach and Offenbach had always been friendly neighbors, and so they are again in the Sixth Symphony." But perhaps the Offenbachian elements are another facade, a vigorously active surface to cover the deep vein of despair. Even in these seemingly lighter moments, the composer is masking his fear: "Awaiting execution is a theme that has tormented me all my life."

—S.L.

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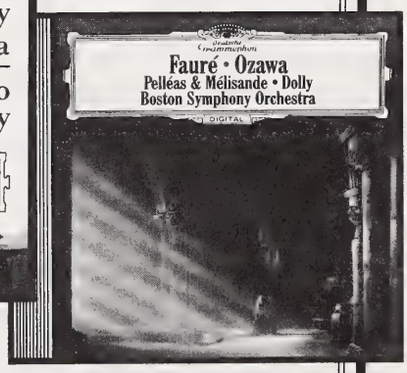

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- Largo
- Rondo: Allegro

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Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Sketches for Beethoven's Piano Concerto No. 3 appear as early as 1796 or 1797, although the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for Archduke Rudolph. Beethoven's Third Piano Concerto was given its first Tanglewood performance on August 7, 1960, with Leon Fleisher as soloist and Pierre Monteux conducting. The BSO's most recent Tanglewood performance, on July 27, 1986, featured pianist Alfred Brendel under Seiji Ozawa's direction. The concerto is scored for solo piano and an orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through the Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is in any case no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own Piano Concerto No. 3 in C minor, which was, apparently, already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; it should really be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that the

*In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("*Augarten*" in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

composer himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audience. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the performance, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, though even if they were accustomed to such long performances they could scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony. Even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived as too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto Beethoven lays out all of the thematic material at once, in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically

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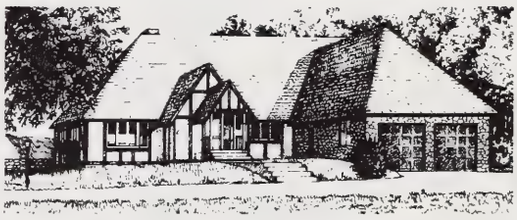

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Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E-flat (something else Mozart wouldn't have done—he would leave it to the soloist to engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas*, he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prom-

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inence. It completely dominates the development section, which intertwines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what had already occurred in the soloist's exposition, but Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following an idea drawn from Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the re-entry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most

The young Beethoven

charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with definite hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

Gustav Mahler
Symphony No. 4 in G

Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Except for the finale, which was composed as a song with piano accompaniment in February 1892, he wrote his Fourth Symphony between June 1899 and April 1901. He continued, however, on the basis of his experience conducting the work, to tinker with the orchestration. At these performances, Seiji Ozawa uses the score published in 1963 by the International Gustav Mahler Society, Vienna, and which incorporates the composer's final revisions, made after the last performances he conducted with the New York Philharmonic in January 1911. Mahler led the first performance of the work on November 25, 1901, with the Kaim Orchestra of Munich. The soprano was Margarete Michalek. The first American performance was conducted by Walter Damrosch at a concert of the New York Symphony Society on November 6, 1904, with the soprano Etta de Montjau. Erich Leinsdorf conducted the first Tanglewood performance of the Mahler Fourth Symphony on July 3, 1966, with Anne Elgar as soloist. The most recent Tanglewood performance was given by André Previn, with soprano Kathleen Battle, on July 19, 1980. The orchestra consists of four flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling high clarinet in E-flat, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, timpani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tam-tam, harp, and strings.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance might win him new friends. In the event, it enraged most of its first hearers. Munich hated it, and so did most of the German cities—Stuttgart being, for some reason, the exception—where Felix Weingartner took it on tour with the Kaim Orchestra immediately after the premiere. In a letter of September 1903, Mahler refers to it as "this persecuted stepchild." It at last made the impression he had hoped for at a concert he conducted in October 1904 with the Concertgebouw Orchestra in Amsterdam (the program: Mahler Fourth—intermission—Mahler Fourth).

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! And that chawbacon tune in the violins! What in heaven's name was the composer of the *Resurrection* Symphony up to with this newfound naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range. But naive? The violin tune, yes, is

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so popular in tone that we can hardly conceive that once upon a time it didn't exist,* but it is also pianissimo, which is the first step toward subverting its rustic simplicity. Then Mahler marks accents on it in two places, both unexpected. The first phrase ends, and while clarinets and bassoons mark the beat, low strings suggest a surprising though charmingly appropriate continuation. A horn interrupts them midphrase and itself has the very words taken out of its mouth by the bassoon. At that moment the cellos and basses assert themselves with a severe "as I was saying," just as the violins chime in with their own upside-down thoughts on the continuation that the lower strings had suggested four bars earlier. The game of interruptions, resumptions, extensions, reconsiderations, and unexpected combinations continues—for example, when the violins try their first melody again, the cellos have figured out that it is possible to imitate it, lagging two beats behind (a discovery they proffer with utmost discretion, pianissimo and deadpan)—until bassoons and low strings call "time out," and the cellos sing an ardent something that clearly declares "new key" and "second theme."

"Turning cliché into event" is how Theodor W. Adorno characterized Mahler's practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler's master here is the Haydn of the London symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler's ability to apply an original and altogether personal fantasy to resources not in themselves extraordinary. Trombones and tuba are absent; only the percussion is on the lavish side. Mahler plays with this orchestra as though with a kaleidoscope. He can write a brilliantly sonorous tutti, but he hardly ever does. What he likes better is to have the thread of discourse passed rapidly, wittily from instrument to instrument, section to section. He thinks polyphonically, but he enjoys the combining of textures and colors as much as the combining of themes. He values transparency, and his revisions, over ten years, of the Fourth Symphony are always and consistently in the direction of achieving a more aerated sound.

He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused "to betray them to the rabble of critics and listeners" who would then subject them to "their banal misunderstandings." We do, however, have his name for the scherzo: "*Freund Hein spielt auf*" ("Death Strikes Up").† Alma Mahler amplified that hint by writing that here "the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced." Death's fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instrument and to enter "very aggressively"). Twice Mahler tempers these grotesqueries with a gentle Trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler's 1904 rehearsals, and at this point he put into his score that "here, he leads us into a lovely landscape." (Later, at the magical turn into D major, with the great harp chord and the violin glissandi crossing in opposite directions, Mengelberg wrote "*noch schöner*" ["still more beautiful"].)

The Adagio, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, *piano* under the *pianissimo* of the violas and cellos. The variations, twice interrupted by a leanly scored lament in the minor mode, become shorter, more diverse in character, more given to abrupt

*As a matter of fact, Mahler's biographer, Henry-Louis de La Grange, identifies allusions to two Schubert piano sonatas in this theme and in the one of the finale (respectively, the first movement of the sonata in E-flat, D.568, and the finale of the sonata in D, D.850).

†*Freund Hein*—literally this could be rendered as "Friend Hal"—is a fairy-tale bogy whose name is most often a euphemism for Death.

changes of outlook. They are also pulled more and more in the direction of E major, a key that dramatically asserts itself at the end of the movement in a blaze of sounds. Working miracles in harmony, pacing, and orchestral fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sounds new, for Mahler means us to understand that now we are in heaven.

On February 6, 1892, Mahler had finished a song he called "*Das himmlische Leben*" ("*Life in Heaven*"), one of five Humoresques on texts from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*). *Des Knaben Wunderhorn* is a collection of German folk poetry, compiled in nationalistic and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated.

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A number of composers went to the *Wunderhorn* for texts,* none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after completing the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Traveling Wayfarer* songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth symphonies. The scherzo of No. 2 was composed together and shares material with a setting of the poem about Saint Anthony of Padua's sermon to the fishes, and the next movement is the song "*Urlicht*" ("*Primal Light*"). The Third Symphony's fifth movement is another *Wunderhorn* song, "*Es sungen drei Engel*" ("*Three Angels Sang*"), and until about a year before completing that symphony, Mahler meant to end it with "*Das himmlische Leben*," the song we now know as the finale of the Fourth, That explains why the Third appears to "quote" the Fourth, twice in the minuet, and again in the "*Drei Engel*" song: those moments prepare for an event that was not, after all, allowed to occur (or that did not occur until five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years after the song. From a late letter of Mahler's to the Leipzig conductor Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at "*Sanct Peter in Himmel sieht zu*" ("Saint Peter in heaven looks on") have a double meaning for Mahler; here they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture of heaven, but in the Third Symphony they belong with the bitter self-castigation at having transgressed the Ten Commandments and with the plea to

*The Brahms Lullaby must be the famous of all *Wunderhorn* songs.

Gustav Mahler

God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all of Mahler's work is one work. Just as the symphony began with bells, so it ends with them—this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

The poem is a Bavarian folk song called "*Der Himmel hängt voll Geigen*" ("*Heaven is Hung With Violins*"). Mahler drops the four lines in brackets and makes a few small alterations (we print his version). On the text:

Saint Luke's symbol is a winged ox.

Saint Martha, sister of Lazarus, is the patron saint of those engaged in service of the needy. In life, Saint Luke tells us, she "was cumbered about much serving," and it seems that nothing has changed for her in heaven.

On Saint Ursula and the eleven thousand virgins, I quote Donald Attwater's indispensable *Penguin Dictionary of Saints:*

> An inscription on stone found at Cologne records, not very clearly, the rebuilding by one Clematius of a memorial church on the site of the martyrdom there of a number of maidens, of whom no names or other particulars are given. This inscription was cut in the late fourth or early fifth century and it provides all that is known historically about those martyrs who became known as SS. Ursula and the eleven thousand virgins.
>
> They are not heard of again for some 400 years, when in the ninth century the ramifying legend appears as taking shape. The kernel of its developed form . . . is that Ursula, to avoid an unwanted marriage, departed with her company from the island of Britain, where her father was a king; on their way back from a visit to Rome, they were slaughtered by Huns at Cologne on account of their Christian faith. During the twelfth century this pious romance was preposterously elaborated through the mistakes of imaginative visionaries; a public burial-ground uncovered at Cologne was taken to be the grave of the martyrs, false relics came into circulation and forged epitaphs of non-existent persons were produced. The earliest reference which gives St. Ursula the first place speaks of her ten companions: how these eleven came to be multiplied by a thousand is a matter of speculation.* . . . It seems that some young women were martyred at Cologne at an early date, but nothing else remotely resembling historical fact can be said about them.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Text and translation are on the next page.

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*As the eighteenth-century philosopher Georg Lichtenberg remarked, we call a centipede a centipede because we are too lazy to count to twelve.—M.S.

Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
[Zur Küche] sie laufen herbei.
Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
[Willst Karpfen, willst Hecht, willst Forellen,
Gut Stockfisch und frische Sardellen?
Sanct Lorenz hat müssen
Sein Leben einbüssen,]
Sanct Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
And Herod the Butcher lies in wait for it.
We lead a patient,
Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want.
Whole dishfuls are set for us!
Good apples, good pears, and good grapes,
And gardeners who allow everything!
If you want roebuck or hare,
On the public streets
They come running [right into the kitchen].
Should a fast-day come along,
All the fishes at once come swimming
with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
[Do you want carp, do you want pike, or trout,
Good dried cod or fresh anchovies?
Saint Lawrence had to
Forfeit his life.]
Saint Martha shall be the cook.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.

Yuri Temirkanov

Born in 1938 in Nalchick, in the Caucasus, Russian conductor Yuri Temirkanov completed his graduate and post-graduate studies in both violin and conducting at the Leningrad Conservatory, where his conducting professor was Ilya Mussin. He first attracted international attention in 1966, when he won first prize in the Soviet All-Union Conductors Competition. His first appointment was as musical director of the Leningrad Symphony Orchestra, and he made his debut as an opera conductor at the Maly Theatre with Verdi's *La traviata*. Mr. Temirkanov remained with the Leningrad Symphony Orchestra until 1977, touring widely with them to the United States, Germany, France, Italy, Japan, Sweden, and many other eastern and western European countries. He was regularly invited as a guest conductor to such leading orchestras as the Philadelphia Orchestra, the Berlin Philharmonic, the Vienna Philharmonic, the Dresden State Orchestra, and the Orchestre de Paris. His London debut took place with the Royal Philharmonic Orchestra at the Royal Festival Hall, and in 1979 he was appointed principal guest conductor of that orchestra, a position he still holds today. In 1977 Mr. Temirkanov was appointed artistic director and chief conductor of the Kirov Opera in Leningrad. For that company he has been responsible for dozens of notable productions, most recently Tchaikovsky's *Queen of Spades* and *Eugene Onegin*; he also served as stage director for both of those. Both Tchaikovsky productions, along with Mussorgsky's *Boris Godunov*, were seen at London's Covent Garden last summer as part of the first visit by the Kirov Opera Company to the West. In January 1986 Mr. Temirkanov appeared with the New York Philharmonic, becoming the first Soviet conductor to appear in the United States since the renewal, after six years, of the Soviet/American Cultural Exchange Agreement. His performances were greeted by enormous public and critical acclaim. Mr. Temirkanov made his first appearances with the Boston Symphony Orchestra at Symphony Hall earlier this season, in November 1987. Also last fall he appeared with the Pittsburgh Symphony and the Philadelphia Orchestra. In addition to his first Tanglewood appearances this month, his summer engagements include appearances at the Hollywood Bowl, with the Philadelphia Orchestra at Carnegie Hall, the Garden States Arts Center, and the Mann Music Center, and with the Chicago Symphony at Ravinia.

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Vladimir Spivakov

Vladimir Spivakov is a much-admired master violinist in the tradition of David Oistrakh and Leonid Kogan. His father was an engineer; his mother is a pianist. After training at a special school for musically gifted children, Mr. Spivakov entered Yuri Yankelevich's class at the Moscow Conservatory. Triumphs at international competitions followed, at the Long/Thibaud Competition in Paris, at the Paganini Competition in Genoa, at the Montreal Competition, and, finally, at the Tchaikovsky Competition in Moscow. Though not Mr. Spivakov's teacher, David Oistrakh took a warm personal interest in the young violinist, whose international career began in 1973 with engagements in Vienna and London. Since then, Mr. Spivakov has been much in demand for solo recital performances, and for concerto appearances with leading conductors and orchestras throughout the world. His repertoire ranges from the eighteenth-century Italian masters to the music of Stravinsky, Messiaen, Bartók, and Shostakovich. Mr. Spivakov made his New York debut in 1975; in 1979 an extensive United States tour brought debut appearances with the New York Philharmonic, the Pittsburgh Symphony, the Cleveland Orchestra, and the Dallas Symphony, as well as a return engagement with the Los Angeles Philharmonic, and recitals at Carnegie Hall, at the Library of Congress, and at Brooklyn College. Mr. Spivakov's education, first in Leningrad and then in Moscow, also included five years of training as a conductor, for which activity he has also established an international reputation. Mr. Spivakov made his conducting debut with a Chicago Symphony chamber ensemble at the 1979 Ravinia Festival. That same year he formed the Moscow Virtuosi Chamber Orchestra, which now performs some 120 times each year, and with which he has toured throughout the Soviet Union, the United Kingdom, the United States, West Germany, Japan, Spain, and Italy.
Mr. Spivakov is making his first appearance with the Boston Symphony Orchestra this weekend at Tanglewood.

Vladimir Feltsman

Pianist Vladimir Feltsman was born in Moscow in 1952; his father is one of the best-known Soviet composers of popular music, and his mother is also a musician. Mr. Feltsman was trained at the Central Moscow Music School and at age eleven made his debut playing Beethoven's Piano Concerto No. 1 with the Moscow Philharmonic Orchestra. At fifteen he won first prize at the Concertina International Competition in Prague.
Mr. Feltsman attended and graduated from the Moscow Conservatory, where he studied with the eminent pianist Jacob Flier. In 1971 he took first prize at

the Marguerite Long Competion in Paris. Following this, he performed with all the major Soviet orchestras throughout the Soviet Union and toured abroad in Europe and Japan. In 1979, despite his success and critical acclaim, Mr. Feltsman and his wife, Anya, a biologist, applied for emigration to Israel; in his words, he was seeking "more artistic and personal independence and freedom." Within hours, all of Mr. Feltsman's concert tours in the Soviet Union and abroad were cancelled by the Soviet authorities; his records disappeared from the stores, and he virtually ceased to exist as a musician. For two years he played no concerts; as of 1981, he was allowed to give a limited number of concerts, mostly in small towns and villages. His application for an exit visa was repeatedly turned down, but his plight attracted a great deal of attention, and he received considerable support from prominent people in Europe and the United States, including Zubin Mehta, Yehudi Menuhin, Maurizio Pollini, Daniel Barenboim, Alfred Brendel, and Pinchas Zukerman. He also received substantial support from members of the United State Congress and from top American officials. In 1982, during a concert at Avery Fisher Hall, Mr. Feltsman's playing was heard on tape as a spotlight focussed on a concert grand sans pianist.

Though he could not concertize in Moscow, Mr. Feltsman did play a number of recitals at Spaso House, the residence of Arthur Hartman, the American Ambassador at that time, who, with his wife, became close friends and staunch supporters of the Feltsmans. Subsequently, CBS Masterworks issued a recording of one of the Spaso House performances, the twenty-four Chopin Preludes. Finally, after eight years of struggle, the pianist and his family were granted permission to leave the Soviet Union; on August 18, 1987, Vladimir Feltsman, his wife Anya, and their son Daniel arrived in New York City. On September 27 he gave his first performance for President and Mrs. Reagan at the White House. This concert, and his debut performances at Carnegie Hall and at the John F. Kennedy Center in Washington, D.C., led to a heavy concert schedule in the United States and abroad, including engagements with the New York Philharmonic, Israel Philharmonic, London Symphony, Chicago Symphony, Los Angeles Philharmonic, and Pittsburgh Symphony, among others. Mr. Feltsman has signed an exclusive recording contract with CBS Masterworks, and he now occupies a distinguished teaching chair at the State University of New York at New Paltz. He is making his Boston Symphony Orchestra debut at Tanglewood with this week's performance.

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Roberta Alexander

Known for her appearances in opera and with major symphony orchestras throughout Europe and America, American lyric soprano Roberta Alexander is acclaimed as a brilliant singing actress. During 1987-88 Ms. Alexander returned to the Metropolitan Opera as Mimi in *La bohème*, also singing her first Antonia in *Les Contes d'Hoffmann*, a performance televised across the United States on "Live From the Met." She also sang the role of Antonia with the Met on a tour of the Far East. Also this season Ms. Alexander appeared as Donna Elvira in a new production of *Don Giovanni* at the Hamburg Staatsoper. With orchestra, she appeared as soloist in Berlioz's *Les Nuits d'été* with the Israel Philharmonic, in Zemlinsky's *Lyric Symphony* with the Cleveland Orchestra, in Strauss's Four Last Songs with the Los Angeles Philharmonic, and in Beethoven's *Missa Solemnis* with the Royal Philharmonic. Ms. Alexander also maintained a typically busy recital schedule, with recitals throughout Europe.

The 1986-87 season brought Ms. Alexander's return to the Metropolitan Opera as Mimi in her first staged *La bohème* in America, her Vienna Staatsoper debut as Donna Elvira in *Don Giovanni*, performances as Janáček's Jenůfa also in Vienna, and a reprise of her acclaimed Fiordiligi in Mozart's *Così fan tutte* at the Zurich Opera. Orchestral engagements in 1986-87 included Alban Berg's Altenberg Songs and Mozart's aria "*Ruhe sanft*" from *Zaïde* with the Boston Symphony Orchestra under Michael Tilson Thomas, Mahler's Fourth Symphony with the Rotterdam Philharmonic, and solo arias with the Israel Philharmonic. Ms. Alexander also joined bass-baritone Simon Estes for a joint recital tour of eleven cities in the United States and Canada.

A frequent guest soloist with the world's major symphony orchestras and at summer festivals, Ms. Alexander appeared twice with the Los Angeles Philharmonic at the Hollywood Bowl in the summer of 1985, as Mimi in a concert version of *La bohème* and as a soloist in Mahler's Eighth Symphony. She made her Salzburg Festival debut in Mahler's Eighth Symphony with Lorin Maazel conducting the Vienna Philharmonic, and she sang excerpts from *Porgy and Bess* with Simon Estes at a special gala concert for her debut with the Philadelphia Orchestra. Ms. Alexander made her Metropolitan Opera debut in 1983 as Zerlina in *Don Giovanni* and has also appeared as Gershwin's Bess and Janáček's Jenůfa there. Her schedule in past seasons has also included Tanglewood, where she made her Boston Symphony debut in Beethoven's Ninth Symphony under Seiji Ozawa in 1982, the Spoleto Festival of the Two Worlds, and the Holland and Zurich festivals. She has performed with numerous other symphony orchestras and opera companies on both sides of the Atlantic, and she has sung in many of Europe's most important music centers with the Concentus Musicus of Vienna and Nikolaus Harnoncourt. Philips Records has recorded Ms. Alexander in Mahler's Fourth Symphony with Bernard Haitink and the Amsterdam Concertgebouw, and in an album of excerpts from *Porgy and Bess*. Et Cetera Records, based in Amsterdam, has begun a series of solo song albums with Ms. Alexander, to include music of Charles Ives, Richard Strauss, Mozart, Leonard Bernstein, Samuel Barber, and Giacomo Puccini.

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Mr. and Mrs. Henry S. Stone
William F. and Juliana W.
Thompson
Beate and Henry Voremberg
Dr. and Mrs. Harold J. White
Mr. and Mrs. Oliver A. Wyman

Anonymous (5)

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

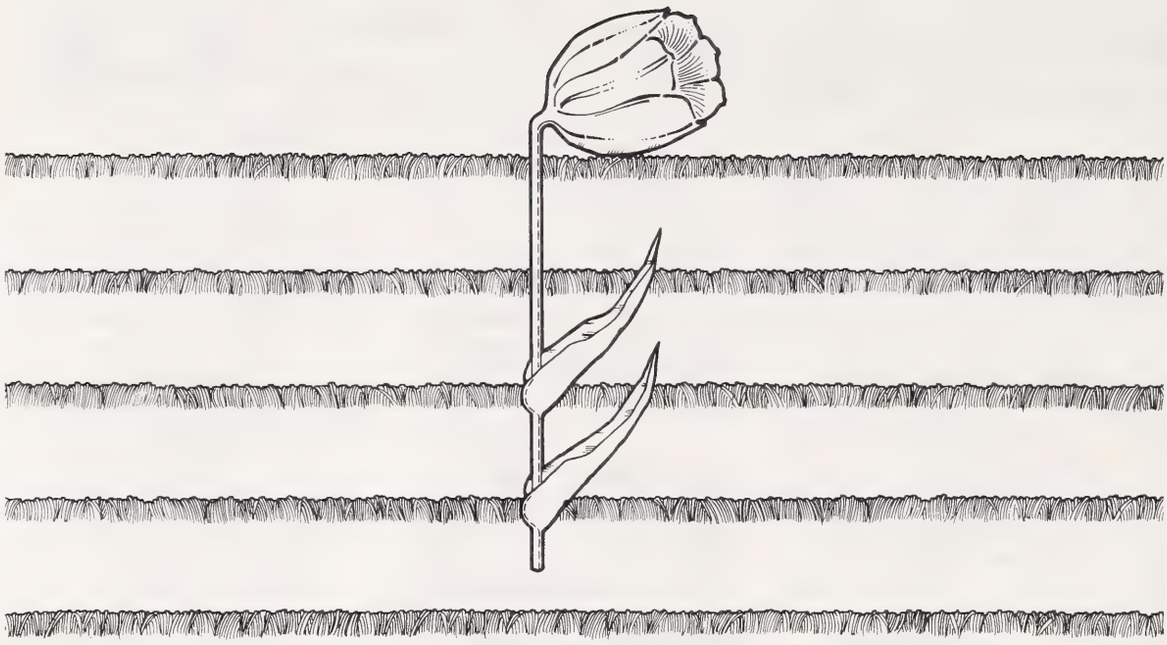
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Fourth-of-July Celebration
Monday, July 4, 1988

2:00	Gates Open
2:30-3:15	**The WUZ** Theatre-Concert Hall
3:30-4:15	**One O'Clock Jump** The Shed
4:30-5:15	**Northern Lights** Theatre-Concert Hall
5:30-6:15	**One O'Clock Jump** The Shed
6:30-7:15	**Yankee Rhythm Kings** Theatre-Concert Hall
7:30	**Berkshire Highlanders** Lawn in front of the Main House
9:00	**Boston Symphony Orchestra** Hugh Wolff conducting Sanford Sylvan, baritone The Shed

Hurdy Gurdy, monkey & me; **Murph the Physical Comedian**; and **The Waldo-Woodhead Show** will perform throughout the afternoon on the lawn.

Fireworks over the Stockbridge Bowl following the evening concert.



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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Monday, July 4, at 8:30

Sponsored by the Pyramid Companies

HUGH WOLFF conducting

BARBER — Overture to *The School for Scandal*, Opus 5

PROKOFIEV — Excerpts from *Romeo and Juliet*
- Montagues and Capulets
- Juliet the Young Girl
- Minuet
- Masks
- Romeo and Juliet
- The Death of Tybalt

INTERMISSION

arr. COPLAND — Old American Songs
- The Boatmen's Dance
- The Little Horses
- The Dodger
- At the River
- Simple Gifts
- Ching-a-ring Chaw

SANFORD SYLVAN, baritone

TCHAIKOVSKY — *Romeo and Juliet*, Overture-Fantasy after Shakespeare

This concert is a benefit performance for the Boston Symphony Orchestra Pension Fund.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians as well as to other audience members.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1987-88

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Ravkhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Substituting, Tanglewood 1988

*James Cooke
§Joseph Conte
§Joseph Scheer

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
§Robert Caplin
§Richard Robinson

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers
Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Position endowed by Angelica Lloyd Clagett
Alfred Robison

Stage Assistant
Harold Harris

Notes

During the summer of 1931, **Samuel Barber** (1910-81), then still a student at the Curtis Institute, lived with relatives of his fellow student Gian Carlo Menotti in the village of Cadegliano on the Italian side of Lake Lugano. From there the two budding composers traveled occasionally to Gressoney for sessions with Rosario Scalero, who in the winter was their composition teacher in Philadelphia. As Barber reticently wrote to his parents, "Our lessons went well, and my idea for a new orchestra piece got by." This idea that "got by" turned into his earliest orchestral work to be published and performed, a sprightly overture with a title drawn from the lively Restoration comedy of Sheridan. The composer admitted that the music was only "suggested by" the comedy and was not an attempt to depict the characters or the plot. Barber was in those days a great admirer of Brahms, whose pensive and rather pessimistic world view he shared. When he began the *School for Scandal* Overture, he mentioned to Menotti that he was going to try something that even Brahms couldn't do—compose a *real* scherzo. Menotti has recently recalled that Barber worked very hard to achieve the brilliant "light" quality of this score, though the listener will be hard put to find any strain. Barber's essentially lyrical approach to composition is already fully evident in this bubbly score.

Sergei Prokofiev (1891-1953) was already an experienced ballet composer when, in the mid-1930s, he began to work on a full-length version of *Romeo and Juliet*. He had earned a reputation in the West as a composer of advanced tendencies, but that music had not been well received in the Soviet Union, where art that did not appeal to the broadest masses was suspicious. After his return to Moscow in 1933, then, his musical style underwent a marked process of simplification as he sought larger audiences than before. His considerable success in this change may be indicated simply by listing some of the works composed in those first years back in Russia: *Lieutenant Kije*, the Second Violin Concerto, *Romeo and Juliet*, *Peter and the Wolf*, and the film score for Eisenstein's *Alexander Nevsky*.

Prokofiev planned the scenario for a Romeo ballet in the spring of 1935 and completed the piano score that September; the orchestration followed. But the Bolshoi declared the music impossible to dance to and refused to produce it. In an attempt to salvage the music, Prokofiev arranged two orchestral suites of selections from the ballet. These became exceedingly popular and eventually brought pressure for a full theatrical production. Even so, the rehearsal period was difficult. The dancers could not understand Prokofiev's music, and they insisted that the scoring was too delicate to be heard from the stage. The composer stood on the stage to listen and insisted

The Boston Symphony Pension Institution

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

that he could hear everything (though, of course, he probably did not try to dance himself while making this test). Eventually the ballet became one of the greatest triumphs in the careers of the composer and of the ballerina, Galina Ulanova, the first Juliet.

The selections to be heard here come from different parts of the ballet, arranged for musical variety rather than as a summary of the story. The selections open with music depicting the fighting of the two families at odds, the **Montagues and Capulets**. Our first glimpse of the fourteen-year-old heroine, **Juliet the Young Girl**, follows. She jokes and frolics, not wanting to get dressed for the evening. But when she sees herself in a mirror and realizes that the figure gazing back at her is a young woman, she falls into a moment of pensive thought, then runs out. The **Minuet** accompanies the arrival of the guests at Capulet's party. Among the arrivals are Romeo, Mercutio, and Benvolio, wearing **Masks**. Mercutio and Benvolio make jokes; Romeo is thoughtful. The next selection comes from the beginning of the ballet's third act; the scene opens in Juliet's bedroom with **Romeo and Juliet** together just before dawn. But earlier, before the young couple had consummated their love, there had been a violent fight in which Romeo's friend Mercutio was killed by Juliet's cousin Tybalt. During the musical segment entitled **The Death of Tybalt**, Romeo challenges Tybalt and they fight furiously, to the death. Romeo kills Tybalt.

One of the ways **Aaron Copland** (b.1900) sought to create a music that was recognizably "American" to the average listener was to investigate the wealth of folk music produced in this country. There is a certain irony here in that an urban composer, trained in Europe and long resident in New York, should choose to set many songs that he had surely never heard in their original "folk" context. Yet the musical language that he evolved in composing his popular ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring* was so appropriate that his Old American Songs were quickly recognized as masterful artistic interpretations of American folk material (much like the work that Vaughan Williams, Holst, and later Britten accomplished with the folk song traditions of their native England). The two sets of Old American Songs, each consisting of five songs, were composed in 1950 and 1952. The songs range from folk ballads, lullabies, and revivalist hymns to numbers from the popular theater. Copland found the original music, in most cases, in the extraordinary Harris Collection at Brown University.

"The Boatmen's Dance" is a minstrel song published in 1843 in Boston as an "original banjo melody" by Dan D. Emmett, who later composed "Dixie." "The Little Horses" was a children's lullaby originating in the southern states. A version of the campaign song "The Dodger" appeared in the collection *Our Singing Country* published by John A. and Alan Lomax; the song was supposedly used in the Cleveland-Blaine presidential campaign in the 1880s. "At the River" is a well-known hymn tune with words and music created by the Reverend Robert Lowry in 1865. "Simple Gifts" is a Shaker hymn tune from the period 1837-47; it has become the best-known of all such tunes from Copland's use of it in *Appalachian Spring*. "Ching-a-ring Chaw" was a minstrel song, from the form of musical theater that was most popular in the United States during the middle years of the nineteenth century.

Pyotr Ilyich Tchaikovsky (1840-93) wrote his first masterpiece, *Romeo and Juliet*, at the instigation of Mily Balakirev, who loved nothing more than to give ideas to other composers and then browbeat them until they were used. Balakirev suggested the idea of *Romeo and Juliet* and even outlined a ground plan and key scheme for the work, but all of that was gratuitous, and once he got underway, in the fall of 1869, Tchaikovsky finished his score rather quickly. But Balakirev had his doubts about the piece, and, after hearing the first performance, Tchaikovsky agreed with him. He spent

much of the summer of 1870 rewriting the opening material and the climax of the "love theme." Ten years later he returned to the score one more time and reworked its closing bars. In that final version, *Romeo and Juliet* has been an orchestral staple ever since.

A soft opening hints at liturgical music (a reference to Friar Laurence); gradually it grows more forceful, foreboding. A single chord, echoed between strings and woodwinds, faster and faster, suddenly explodes into the violent principal theme of the feuding families. The music seems ready to modulate from the main key of B minor to its relative major, D, for the expected "second theme," but at the last moment Tchaikovsky springs a wonderful surprise by letting it sink a half-step to the distant and wholly unexpected key of D-flat, where we hear just a phrase of the famous love theme, one of Tchaikovsky's greatest lyric inspirations. Then the muted strings take over with a lush hovering figure that slowly builds up to a climax when the flute and oboe rush up the scale to present a full statement of the soaring and drooping love theme. The tension-filled development is built from all the ideas except the love theme, which thus returns in the recapitulation in a powerful climactic statement. The work ends with a sudden collapse and poignant recollection of the dead lovers.

—Steven Ledbetter

The Boatmen's Dance (Minstrel Song)

High row the boatmen row,
floatin' down the river the Ohio.

The boatmen dance, the boatmen sing,
the boatmen up to ev'rything.
And when the boatmen gets on shore
he spends his cash and works for more.

Then dance the boatmen dance,
O dance the boatmen dance,
O dance all night 'til broad daylight
and go home with the gals in the mornin'.

High row the boatmen row,
floatin' down the river the Ohio.

I went on board the other day
to see what the boatmen had to say.
There I let my passion loose,
an' they cram me in the callaboose.

O dance the boatmen dance,
O dance the boatmen dance . . .

High row the boatmen row
floatin' down the river the Ohio.

The boatman is a thrifty man,
there's none can do as the boatman can.
I never see a pretty gal in my life
but that she was a boatman's wife.

O dance the boatmen dance . . .
High row the boatmen row . . .

The Little Horses (Lullaby)

Hush you bye, don't you cry,
go to sleepy little baby.
When you wake, you shall have,
all the pretty little horses.

Black and bays, dapples and grays,
Coach and six-a little horses . . .

Hush you bye, don't you cry,
go to sleepy little baby.
When you wake, you'll have sweet cake,
and all the pretty little horses.

A brown and a gray, and a black and a bay,
and a coach and six-a little horses . . .

The Dodger (Campaign Song)

Yes the candidate's a dodger,
yes a well known dodger,
yes the candidate's a dodger, yes
and I'm a dodger too.

He'll meet you and treat you
and ask you for your vote,
but look out boys,
he's a-dodgin' for a note.
Yes we're all dodgin' a-dodgin', dodgin',
yes we're all dodgin' out a way through the world.

Yes the preacher he's a dodger,
yes a well known dodger . . .

Please turn the page quietly.

C E L E B R A T I O N

While the Boston Symphony Orchestra is celebrating the Music Shed's 50th anniversary, The Music Box is celebrating our 60th year of business in Wellesley. The qualities of commitment and dedication enabled Serge Koussevitzky to create a living legacy of music through the Boston Symphony Orchestra. These same qualities are also fundamental to our business success. The Music Box's long-standing commitment and dedication to customer service is our foundation for success.

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He'll preach you a gospel
and tell you of your crimes,
but look out boys,
he's a-dodgin' for your dimes.
Yes we're all dodgin', a-dodgin', dodgin' . . .

Yes the lover he's a dodger,
yes a well known dodger . . .

He'll hug you and kiss you
and call you his bride,
but look out girls,
he's a-tellin' you a lie.
Yes we're all dodgin', a-dodgin, dodgin' . . .

At the River (Hymn Tune)

Shall we gather by the river,
where bright angels feet have trod,
with its crystal tide forever
flowing by the throne of God.

Yes we'll gather by the river,
the beautiful, the beautiful river,
gather with the saints by the river
that flows by the throne of God.

Soon we'll reach the shining river,
soon our pilgrimage will cease,
soon our happy hearts will quiver
with the melody of peace.

Yes we'll gather by the river . . .

Simple Gifts (Shaker Song)

'Tis the gift to be simple
'tis the gift to be free
'tis the gift to come down
where you ought to be.
And when we find ourselves
in the place just right
'twill be in the valley
of love and delight.

When true simplicity is gained
to bow and to bend we shan't be ashamed
to turn, turn will be our delight
'till by turning, turning we come round right.

Ching-a-ring Chaw (Minstrel Song)

Ching-a-ring-a ring ching ching,
Ho-a ding-a ding kum larkee . . .

Brothers gather round,
listen to this story,
'bout the promised land,
an' the promised glory.

You don' need to fear,
if you have no money,
you don' need none there,
to buy you milk and honey.

There you'll ride in style,
coach with four white horses,
there the evenin' meal,
has one two three four courses.

Ching-a-ring-a ring . . .

Nights we all will dance,
to the harp and fiddle,
waltz and jig and prance,
"Cast off down the middle."

When the mornin' come,
all in grand and splendour,
stand out in the sun,
and hear the holy thunder.

Brothers hear me out,
the promised land's a-comin',
dance and sing and shout,
I hear them harps a-strummin'.

Ching-a-ring ching ching . . .

ARTISTS

Hugh Wolff

Music director of the New Jersey Symphony Orchestra and principal conductor of the St. Paul Chamber Orchestra, Hugh Wolff makes his first appearances this summer with both the Boston Symphony Orchestra and the Israel Philharmonic. During the 1988-89 season he leads the New Jersey Symphony Orchestra in twenty-nine performances, including a Carnegie Hall concert, and, in his first season as principal conductor, conducts the St. Paul Chamber Orchestra on a national tour to include an appearance at Avery Fisher Hall. In February 1989 he makes his debut with the New York Philharmonic. Also during 1988-89 he makes his first appearances with the symphonies of Montreal, Toronto, Jerusalem, Milwaukee, and Detroit, returns to the National Symphony and the Rochester Philharmonic, conducts the New World Symphony and Baltimore's Peabody Conservatory Orchestra, and leads five performances of Mozart's *Don Giovanni* with the Minnesota Opera. Mr. Wolff's 1987-88 season included guest appearances with the orchestras of Philadelphia, Chicago, Indianapolis, and Denver. In Europe he led the City of Birmingham Symphony Orchestra and returned to Göteborg, Sweden, for his third consecutive season. Guest appearances have also taken him to St. Louis, Houston, Atlanta, Seattle, Syracuse, the National Arts Centre of Ottawa, the London Philharmonic, the Stockholm Philharmonic, and the Orchestre National de France. Mr. Wolff made his Chicago Symphony debut in the 1985-86 season, conducting the orchestra in a five-concert tour. He made his New York City Opera debut in the summer of 1986, leading five performances of Mozart's *Marriage of Figaro*.

Hugh Wolff was born in Paris in 1953 to American parents. A former piano student of Leon Fleisher and composition student of George Crumb, he majored in music composition at Harvard with Leon Kirchner, studied piano with Leonard Shure, and graduated magna cum laude and Phi Beta Kappa in 1975. He spent a year of fellowship study at the Paris Conservatoire, where he studied conducting with Charles Bruck and composition with Olivier Messiaen. He then did three years of graduate study with Leon Fleisher at the Peabody Conservatory in Baltimore. Mr. Wolff began his conducting career during the 1979-80 season as Exxon/Arts Endowment Conductor of the National Symphony and made his debut when he substituted for Antal Dorati, leading two weeks of concerts at short notice. During the 1980-81 season he made his Carnegie Hall debut with the National Symphony, with his mentor, Mstislav Rostropovich, as soloist; the same season brought his professional opera debut, with the Washington Opera. In 1982 he was named associate conductor of the National Symphony, a post he relinquished upon his appointment to the New Jersey Symphony in 1985. Also in 1985 he received one of the first Seaver/NEA Conductors Award, a major study grant designed to develop the talent of American conductors on the threshold of major international careers. In early 1987 he conducted Rostropovich and the National Symphony at Carnegie Hall and at the Kennedy Center as part of the celebrations marking the cellist's sixtieth birthday.

Sanford Sylvan

Baritone Sanford Sylvan has been widely praised for his appearances in recital, with orchestra, and in opera, in performances ranging from medieval *cantica nova*, Bach cantatas, and Handel opera to the world premieres of contemporary works. A graduate of the Manhattan School of Music, and a Vocal Fellow for three summers at the Tanglewood Music Center, where he studied with Phyllis Curtin, Mr. Sylvan has performed with the New York Philharmonic under Pierre Boulez, the San Francisco Symphony, the French National Radio Orchestra, and the Boston Symphony Chamber Players. Mr. Sylvan is well-known for his performances in the productions of stage director Peter Sellars and music director Craig Smith. In 1982 he sang the title role in their production of Handel's *Orlando* at the American Repertory Theatre in Cambridge. At the 1986 and 1987 PepsiCo Summerfare festivals he appeared as Don Alfonso in the Sellars/Smith *Così fan tutte*, a production that traveled to Europe, and this month he appears as Figaro in the new Sellars/Smith production of Mozart's *Le nozze di Figaro* at the 1988 PepsiCo festival. Mr. Sylvan also appeared in the American premiere of Peter Maxwell Davies' *The Lighthouse* staged by Peter Sellars at the Boston Shakespeare Company, and in the world premiere of the Philip Glass opera *The Juniper Tree* directed by Andrei Serban at the American Repertory Theatre, a production also acclaimed at the American Music Theater Festival in Philadelphia. Most recently Mr. Sylvan originated the role of Chou En-lai in performances of John Adams' *Nixon in China* at Houston Grand Opera, the Brooklyn Academy of Music, the Kennedy Center in Washington, and at Netherlands Opera; *Nixon in China* was telecast this past March on PBS's "Great Performances" series and may be heard on Nonesuch records under conductor Edo de Waart.

Mr. Sylvan is equally highly regarded as a recitalist and chamber musician. He has been a featured vocalist on tour with Music From Marlboro, performing Barber's *Dover Beach*, Beethoven's *Scottish Songs*, and Ravel's *Chansons madécasses*, and his chamber music performances have included festival engagements in Greece with the new music ensemble Alea III. Since 1978 he has collaborated in recital with pianist David Breitman, giving highly acclaimed recitals throughout the United States. Earlier this season, in Boston, he sang Mahler's *Songs of a Wayfarer* in a program entitled "Nureyev and Friends," featuring Rudolf Nureyev in original choreography. Among Mr. Sylvan's engagements for the 1988-89 season are performances in Bach's *St. John* Passion with the San Francisco Symphony and in the *St. Matthew* Passion with Blanche Moyse and the New England Bach Festival, appearances as guest artist with the Auryn Quartet, the premiere with the St. Paul Chamber Orchestra of a new piece written for him by John Adams, performances in Boston with Banchetto Musicale and with the Handel and Haydn Society, and performances on tour with the medieval music ensemble Sequentia. He is making his Boston Symphony Orchestra debut on this summer's July Fourth concert at Tanglewood.

A group of musicians who play jazz of the '30s, '40s, and '50s—the music that once "was"—**The WUZ** is made up of Boston Symphony Orchestra members Tom Gauger on vibraphone and Arthur Press on drums, with pianist Ray Santisi, clarinetist Tom Ferrante, and bass player Mark Henry, the group's newest member. Since its debut in the spring of 1975, the WUZ has performed on behalf of the Boston Symphony Orchestra's "Musical Marathon" and "Salute to Symphony," given benefit performances for various educational institutions, been featured in a BBC film entitled "Inside the Boston Symphony," and been featured on "The Good Morning Show." The tongue-in-cheek combination of symphonic themes with pop and jazz tunes is a special feature of the WUZ's unique musical style.

The four-member band **Northern Lights** has performed at bluegrass and folk festivals across the country, at various New England colleges, clubs, and coffee houses, and at Boston's First Night celebrations in 1986, 1987, and 1988. Founding member Taylor Armerding, who plays mandolin and sings lead and high tenor harmonies, played folk music in high school and college, and dabbled in pop and rock before settling on bluegrass. The group also includes guitarist Bill Henry, master banjo stylist Mike Kropp, and electric bass player Oz Barron; their experience includes membership in a variety of jazz, swing, pop, folk, rock, and bluegrass groups. Northern Lights has recorded several albums for the Revonah label.

Formed in 1974 as an eight-member jazz ensemble, **The Yankee Rhythm Kings** maintain a collective musical philosophy embodying the spirit of the great jazz pioneers of the 1920s. A reorganization of the band in 1981 resulted in the replacement of four members with two new musicians, and a change from a stomping "chain drive engine" sound to a more subtle, flexible blend of instruments capable of deeper exploration of the nuances in the works performed. The Yankee Rhythm Kings give more than 150 in-school performances annually, enabling them to cultivate a new audience and to offer young people an alternative listening experience.

For more than ten years, **The Berkshire Highlanders Pipe Band** has been a crowd-pleasing part of hundreds of events throughout New England and New York, including Tanglewood on Parade, in which they have participated since 1977. Under the direction of Pipe Major Nancy Crutcher Tunnicliffe, who has made several solo appearances with the Boston Pops Orchestra, the band has performed its foot-tapping jigs and reels, as well as haunting slow airs, at New York's Lincoln Center, at the Saratoga Performing Arts Center, and at numerous Scottish games, highland gatherings, parades, athletic events, and other civic celebrations.

With his authentic hurdy-gurdy organ and trained monkey, **Hurdy Gurdy, monkey & me**'s Tony Lupo evokes the days of yesteryear when children would gather at the mere sound of a hurdy-gurdy to hear the magical instrument and watch the animal's antics. Their appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, have created thousands of special memories for adults and children alike.

Murph, the physical comedian began his entertainment career after receiving a degree in physical education from East Stroudsburg University in Pennsylvania. In addition to competing as a professional freestyle skier, he co-founded two touring companies, was an instructor at the Ringling Brothers Barnum and Bailey Clown College, and taught juggling at the Ecole Nationale du Cirque in Paris. Combining the magic of circus acts, the bite of the stand-up comedian, and the refined movements of the mime and gymnast, Murph has brought his unique style to festivals, comedy clubs, colleges, universities, and special events throughout the world. He is making a return appearance at Tanglewood.

The antics of **The Waldo-Woodhead Show**, a three-man performing group in the vaudeville tradition, include lively music, unusual juggling, and slapstick comedy. The group includes Woodhead (Mark Keppel), slapstick comedian, musician, and brave patriot; Waldo (Paul G. Burke, Esq.), a master of physical skill and circus technique; and Witlo (Ron Labbe), the manager, who owns an automobile. Making their third Fourth of July appearance at Tanglewood, the Waldo-Woodhead Show has appeared at Caesar's Palace, has opened for the New York City Ballet, and has toured Europe, the Far East, and Australia.

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Thursday, July 7, at 8:30

VERMEER QUARTET
SHMUEL ASHKENASI, violin
PIERRE MENARD, violin
RICHARD YOUNG, viola
MARC JOHNSON, cello
LEON FLEISHER, piano

BEETHOVEN — String Quartet No. 7 in F, Opus 59, No. 1
Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Allegro

INTERMISSION

SCHMIDT — Quintet in G for piano, two violins, viola, and cello
Lebhaft, doch nicht schnell
(Lively, but not fast)
Adagio
Sehr ruhig (Very calm)
Sehr lebhaft (Very lively)

Leon Fleisher plays the Steinway piano.

Notes

By 1806, when **Beethoven** began to work out the final version of this quartet (he had apparently begun sketches as early as the fall of 1804), he had been away from the medium of the string quartet since completing the Opus 18 set, the works that earned him his spurs as a quartet composer, in 1800. In the few intervening years he had developed important new approaches in his style while composing his first three symphonies, several piano sonatas, and the first version of his opera, ultimately called *Fidelio*. Of these works, it is especially the recently completed *Eroica* Symphony that seems closest to the F major quartet in scope, grandeur, and palpable heroic qualities.

The Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky; it was apparently as a graceful

gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets.

The very opening—a fragment of scale followed by a little turn figure—appears in the cello under a pulsating rhythm, but does not come to rest before being taken over by the first violin, which leads it into ever higher spheres while the lower instruments harmonize the close of the phrase as a massive point of arrival, the first unambiguous indication of the tonality. So powerful an opening idea can only introduce a movement of mammoth proportions, and this is, by a comfortable margin, the longest quartet first movement Beethoven ever wrote. It is a movement filled with surprises. What sounds like a repeat of the exposition turns into the lengthy eventful development, which in turn is capped by a brief double fugue before winding down to the recapitulation. But instability reigns there as in the beginning, for when the opening theme finally recurs, its arrival is at first hidden under a descending line in the first violin; even then it is anything but a literal repeat, for it soon opens out into a long harmonic detour. Only in the coda does that first theme appear—at last—in a clearly and solidly harmonized form that allays all doubts.

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The second movement, with its famous opening solo cello theme on a single note, was for many years the object of derision. In 1812, for example, when it was to be played for the first time in Moscow, the famous cellist Bernhard Romberg is said to have trampled his part underfoot as "a contemptible mystification." Part of the mystery may well have been Beethoven's original treatment of formal problems, for the movement combines elements of sonata form with the layout of a scherzo-and-Trio (in which both scherzo and Trio recur an extra time, a favorite Beethovenian device); the wide-ranging harmonic sweep and the development section following the first Trio help lend this movement an air of musical wit at its best and most serious.

The slow movement comes as a shock after the energy and verve of the two preceding movements, compressing all the devices of unrelieved pathos into its opening measures. At the head of this movement Beethoven wrote into his manuscript the words "A weeping willow or acadia tree over my brother's grave," a purely fictitious inspiration, since both his brothers were alive (psychoanalysts have had a good deal to say about it, though). At the end a soaring violin cadenza closing in a trill on the dominant links it directly with the final movement and the introduction of the *Thème russe*. Not the least of Beethoven's witty ideas in this exhilarating movement, which borders at times on parody, is the fact that he has taken a tune that was originally in the minor key and used it as the basis of a finale in the major by its adroit placement on the scale (as D minor), where it shares virtually all the notes except one with the home key of F major. But that one note of contention (C or C-sharp?) is responsible for much of the jesting.

Viennese composer **Franz Schmidt** (1874-1939) was a teacher and pianist who came rather late to composition. His works are still more often heard in his native Vienna than elsewhere. The opera *Notre-Dame* (based on Victor Hugo's novel) is still performed at the Vienna State Opera, but for the most part it is his symphonies that have made his reputation as a composer. They follow on from the works of his teacher Bruckner. Schmidt's symphonies tend to be large, fully scored works, while his chamber music is more contemplative and idyllic. He wrote most of his chamber works that include piano at the request of Paul Wittgenstein, a pianist who had only just started a distinguished career when he was called to service in World War I, in which he lost his right arm. Rather than retire from the musical world, Wittgenstein commissioned a large number of compositions for the left hand alone, of which the best-known is Ravel's Piano Concerto for the left hand.

Schmidt composed no fewer than three quintets for piano (left-hand) and other instruments. One of these is for piano and string quartet, while the other two replace one of the violins with a clarinet. The Piano Quintet in G was composed in 1926 and first performed the following year. Since the piano part is limited to one hand, Schmidt treats it most often as a melody line. This enforced limitation turns out to be salutary, for it is a uniquely satisfying solution to the inevitable problem of the piano's tendency to overpower in chamber music. Here we have, rather, five melody instruments, weaving their contrapuntal webs in a predominantly romantic and retrospective mood.

—Steven Ledbetter

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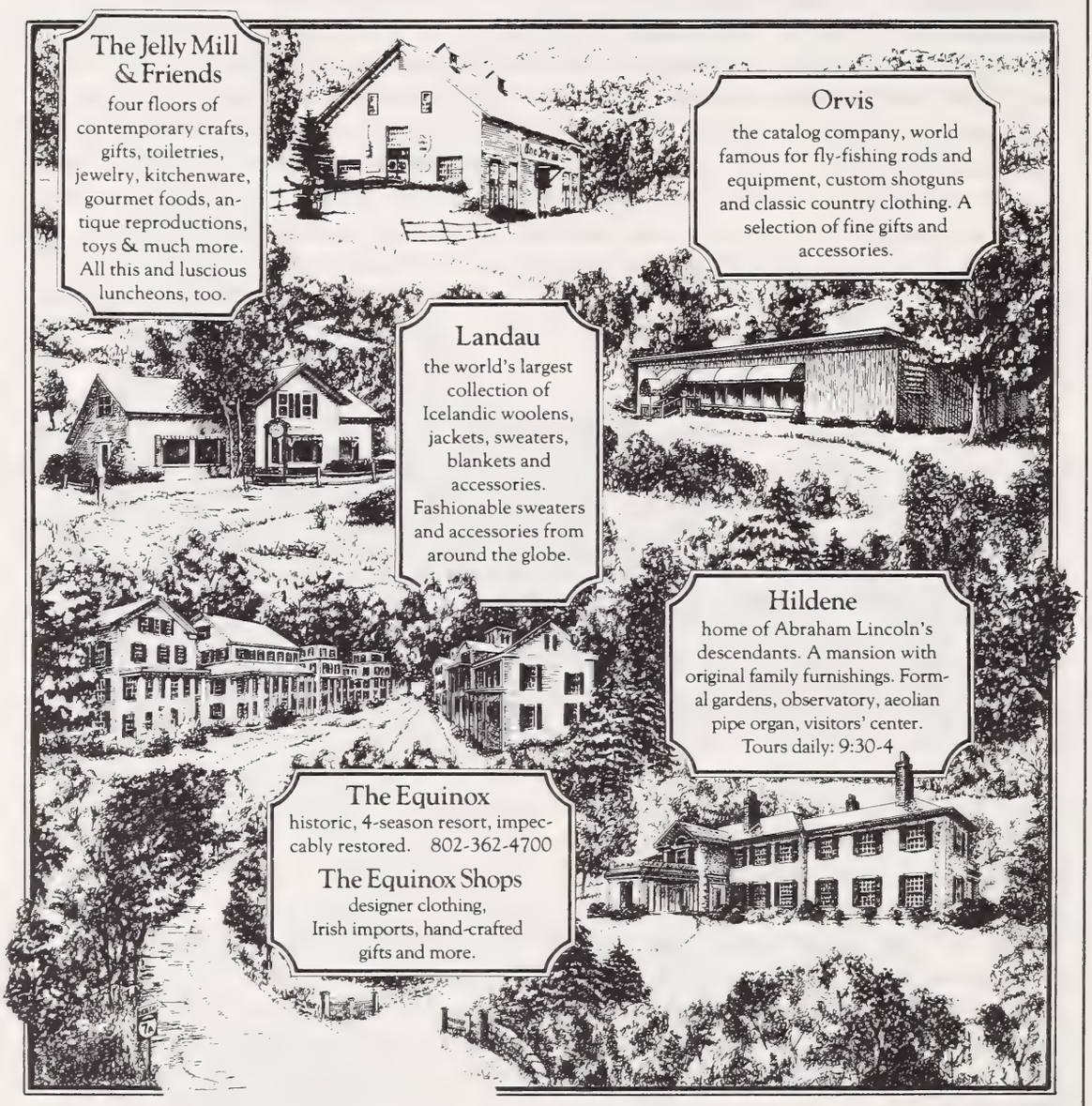

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Weekend Prelude

Friday, July 8, at 7

KATHERINE CIESINSKI, mezzo-soprano
DANIEL BLUMENTHAL, piano

BRAHMS — *Zigeunerlieder* (*Gypsy Songs*)

He, Zigeuner, greife
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe
Kommt dir manchmal
Rote Abendwolken ziehn

RAVEL — *Histoires naturelles*

The Peacock
The Cricket
The Swan
The Kingfisher
The Guinea-fowl

HOIBY — *O Florida*, Five songs to poems of Wallace Stevens

Floral Decorations for Bananas
Gubbinal
Continual Conversation with a Silent Man
Contrary Theses
O Florida, Venereal Soil

The audience is politely requested to withhold applause until after each *group* of songs.

Baldwin piano

Gypsies were the very stuff of romance in the nineteenth century, mysterious and exotic beings who seemed to come from nowhere, never to stay long in any one place, and then to disappear. Their music, too, formed the exotic basis of many compositions by a large number of composers, in song and instrumental music, before ending up firmly ensconced on the operetta stage. The gypsy of the romantic imagination is a proud and free creature, untrammeled, seeking far places, poignantly bewailing a loss, enjoying the moment, pursuing amorous conquests, and dancing with vigorous abandon.

These are the gypsies evoked in the songs of Romantic composers, among them Dvořák, who wrote a set of *Ciganske Melodie*, or "Gypsy Melodies," for solo voice and piano, in 1880 and published them as his Opus 55. **Brahms**, too, composed a set of twelve gypsy songs, but his were for four-part ensemble with piano. The texts were German translations by Hugo Conrat, a friend of the composer's, from a collection of Hungarian folk songs. Brahms had fallen in love with the Hungarian music he heard on a visit to Budapest; the set of *Zigeunerlieder* (*Gypsy Songs*), Opus 103, that he composed for vocal quartet in the summer of 1887 was his own homage to that tradition. Two years later he arranged eight of the twelve songs for solo voice and piano.

I.

He, Zigeuner, greife in die Saiten ein!
Spiel' das Lied von ungetreuen Mägdelein!
Lass die Saiten weinen, klagen, traurig bange,
Bis die heisse Träne netzt diese Wange!

Ho, gypsy, strike up!
Play the song of the faithless girl!
Let your strings weep, lament—sad and anxious,
until my hot tears moisten these cheeks.

II.

Hochgetürmte Rimaflut, wie bist du so trüb',
An dem Ufer klag' ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir;
An dem Rimaufer lass mich ewig weinen nach dir!

High-towering flood of the Rima, how sad you are,
on the shore I lament loudly for you, my love!
Waves ebb and flow,
rush up the bank toward me.
On Rima's bank let me weep eternally for you!

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III.

Wisst ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süsses Mündchen
Scherzt und lacht und küsst.
Mägdelein,
Du bist mein,
Inniglich
Küss ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

Wisst ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Schätzelein,
Du bist mein,
Inniglich
Küss' ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

Do you know when my little one
is most beautiful?
When her sweet little mouth
jokes and laughs and kisses.
Maiden,
you are mine,
fondly
I kiss you;
heaven created you
only for me.

Do you know when my love
pleases me most?
When in his arms
he holds me clasped.
Dearest,
you are mine,
fondly
I kiss you;
heaven created you
only for me.

IV.

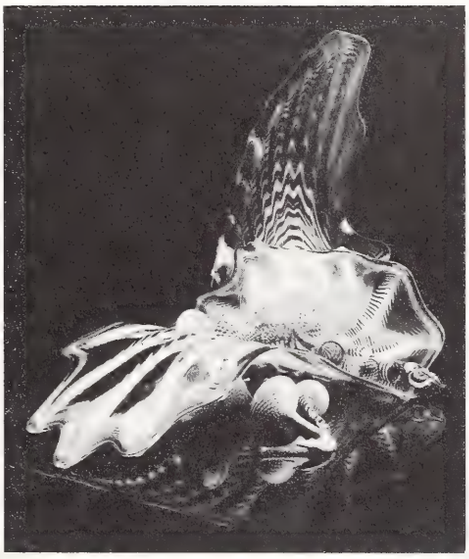
Lieber Gott, Du weisst, wie oft bereut ich hab',
Dass ich meinen Liebsten einst ein Küsschen gab.
Herz gebot, dass ich ihn küssen muss,
Denk, solang ich leb, an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb' ist süss, wenn bitter auch die Reu',
Armes Herz bleibt ihm ewig, ewig treu.

Dear God, you know how often I have repented
that I once gave my dearest a little kiss.
My heart ordered me to kiss him,
I'll remember, as long as I live, this first kiss.

Dear God, you know how often in the silent night
I, in joy and sorrow, have thought of my love.
Love is sweet, though rue be bitter;
to him my poor heart remains forever true.

—Please turn the page quietly.—



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Tanglewood

V.

Brauner Burche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt.

Küsst und herzt sein süsses Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, dass es klingt.

The brown youth leads to the dance
his lovely blue-eyed child;
he strikes his spurs boldly together,
a czardas melody begins.

He kisses and caresses his sweet dove,
turns her, leads her, shouts and leaps;
throws three shiny silver gulden
on the cimbalom, to make it ring.

VI.

Röslein dreie in der Reihe blüh'n so rot,
Dass der Bursch zum Mädel gehe, ist kein Verbot!
Lieber Gott, wenn das verboten wär',
Ständ' die schöne weite Welt schon längst nicht mehr.
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus.

Three roses in a row bloom so red;
that a lad should go to a girl, is not forbidden!
Dear God, if that were forbidden,
then the beautiful wide world would long since have ceased to stand.
To remain single would be a sin!

The most beautiful town in Alföld is Ketschkemet,
There are many girls there, elegant and nice!
Friends, seek yourselves a bride there,
woo her and found your house,
and empty the cup of happiness.

VII.

Kommt dir manchmal in den Sinn, mein süsses Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch' mich nicht, verlass' mich nicht,
Lieb' du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Do you sometimes think, my sweet love,
what you once promised me with sacred oath?
Don't deceive me, don't leave me,
love me as I love you,
then God's grace will stream down on you!

VIII.

Rote Abendwolken ziehn
Am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb,
Das Herze brennt,
Himmel strahlt in glüh'nder Pracht,
Und ich träum' bei Tag und Nacht
Nur allein von dem süssen Liebchen mein.

Red evening clouds drift
across the firmament;
in longing for you, my love,
my heart burns.
the sky shines in glowing splendor,
and I, by day and night, dream
only of my sweet love.

—Hugo Conrat,
after Zoltan Nagy

Perhaps the most unusual of **Ravel**'s songs are the ones contained in the set of *Histoires naturelles* (*Natural Histories*) on prose texts by Jules Renard, composed in 1906. Prose rarely finds its way into song in any case, and Ravel knew that it would require special treatment. It was the declamation of the language that was the central issue, for no regular poetic meter would carry along the flow of melody and language. So original was the piece that it sparked an acerbic critical discussion following its first performances that was carried on for some time in the press. Still, Ravel felt that he had sought and found here the fundamental spirit, the basic inflections of the French

language. The texts are filled with descriptive elements (which Ravel frequently mirrors in the difficult piano part) and with touches of humor and irony, and these are surely brought out in the music, but no less emphasized is what Ravel called the "profound and latent poetry" of Renard's words.

Le Paon

Il va sûrement se marier aujourd'hui.
Ce devait être pour hier.
En habit de gala, il était prêt.
Il n'attendait que sa fiancée.
Elle n'est pas venue.
Elle ne peut tarder.
Glorieux, il se promène avec une
allure de prince indien
et porte sur lui les riches
présents d'usage.
L'amour avive l'éclat de ses couleurs
et son aigrette tremble
comme une lyre.
La fiancée n'arrive pas.
Il monte au haut du toit et regarde
du côté du soleil.
Il jette son cri diabolique: Léon! Léon!
C'est ainsi qu'il appelle sa fiancée.
Il ne voit rien venir et personne ne
répond.
Les volailles habituées ne lèvent
même point la tête.
Elles sont lasses de l'admirer.
Il redescend dans la cour, si sûr
d'être beau
qu'il est incapable de rancune.
Son mariage sera pour demain.
Et, ne sachant que faire du reste de la
journée,
il se dirige vers le perron.
Il gravit les marches, comme des
marches de temple,
d'un pas officiel.
Il relève sa robe à queue toute
lourde des yeux
qui n'ont pu se détacher d'elle.
Il répète encore une fois la cérémonie.

The Peacock

He is surely going to be married today.
It should have been yesterday.
In his gala attire, he was ready.
He was only waiting for his fiancée.
She has not come.
She cannot be long.
Magnificent, he walks with the
demeanor of an Indian prince
bearing about with him the customary
rich gifts.
Love enhances the brilliance of his colors
and his crest trembles
like a lyre.
The fiancée does not come.
He mounts to the rooftop and looks
towards the sun.
He utters his fiendish cry: Léon! Léon!
That is how he calls his fiancée.
He sees nothing coming and no one
replies.
The fowls who are accustomed to him
never even raise their heads.
They are tired of admiring him.
He descends once more to the courtyard,
so sure of being beautiful
that he is incapable of resentment.
His marriage will be set for tomorrow.
And not knowing what to do for the rest
of the day,
he turns towards the flight of steps.
He ascends as though they were
the steps of a temple,
with an official tread.
He spreads his tail,
heavy with all the eyes
that could not leave it.
Once more he repeats the ceremony.

Le Grillon

C'est l'heure où, las d'errer, l'insecte
nègre revient de promenade
et répare avec soin le désordre de son
domaine.
D'abord il raitisse ses étroites allées
de sable.
Il fait du bran de scie qu'il écarte au
seuil de sa retraite.
Il lime la racine de cette grande herbe
propre à la harceler.
Il se repose.
Puis il remonte sa minuscle montre.
A-t-il fini? est-elle cassée?

The Cricket

This is the hour when, tired of wandering,
the black insect returns from his stroll
and carefully tidies up the disorder of his
home.
First he rakes his narrow sandy paths.

He makes some sawdust which he spreads
on the threshold of his retreat.
He files the root of this tall grass
likely to annoy him.
He rests.
Then he rewinds his tiny watch.
Has he finished it? Is it broken?

Il se repose encore un peu.
Il rentre chez lui et ferme sa porte.
Longtemps il tourne sa clef dans la
serrure délicate.
Et il écoute:
Point d'alarme dehors.
Mais il ne se trouve pas en sûreté.
Et comme part une chainette dont la
poulie grince,
il descend jusqu'au fond de la
terre.
On n'entend plus rien.
Dans le campagne muette, les
peupliers se dressent
comme des doigts en l'air et
désignent la lune.

He rests again for a moment.
He goes inside and shuts the door.
For a long time he turns his key in the
delicate lock.
And he listens:
Not a sound outside.
But he does not feel safe.
And as though by a little chain with a
creaking pulley,
he lets himself down into the bowels of
the earth.
Nothing more is to be heard.
In the silent countryside, the
poplars rise
like fingers in the air
pointing at the moon.

Le Cygne

Il glisse sur le bassin, comme un
traineau blanc, de nuage en nuage.
Car il n'a faim que des nuages
floconneux qu'zil voit naitre,
bouger, et se perdre dan l'eau.
C'est l'un d'eux qu'il désire.
Il le vise du bec, et il plonge tout à
coup son col vêtu de neige.
Puis, tel un bras de femme sort
d'une manche, il le retire.
Il n'a rien.
Il regarde: les nuages effarouchés
ont disparu.
Il ne reste qu'un instant désabusé, car
les nuages tardent
peu à revenir, et là-bas, où
meurent les ondulations
de l'eau, en voice un qui se
reforme.
Doucement, sur son léger coussin de
plumes, le cygne rame et
s'approche.
Il s'épuise à pêcher de vain reflets,
et peut-être qu'il mourra
victime de cette illusion, avant
d'attraper un seul
morceau de nuage.
Mais qu'est-ce que je dis?
Chaque fois qu'il plonge, il fouille
du bec la vase nourrissante
et ramène un ver.
Il engraisse comme une oie.

The Swan

He glides on the lake, like a white
sleigh, from one cloud to another.
For the only hunger he feels is for the
fleecy clouds that he sees appearing,
moving, and vanishing in the water.
It is one of these that he wants.
He takes aim with his beak and suddenly
plunges his snowy neck into the water.
Then, like a woman's arm emerging
from a sleeve, he draws it back.
He has nothing.
He looks: the startled clouds
have disappeared.
He is disillusioned only for a moment,
for the clouds are not slow
to return, and yonder, where the
undulations of the water are
dying away,
there is one that is reforming.
Softly upon his light cushion of
feathers, the swan paddles and
draws near.
He is exhausted by fishing for empty
reflections and perhaps will die
a victim of this illusion, without
having caught a single
piece of cloud.
But what am I saying?
Each time he plunges in, he burrows
in the nourishing mud
and brings out a worm.
He is growing as fat as a goose.

Le Martin-Pêcheur

Ca n'a pas mordu ce soir, mais je
rapporte une rare émotion.
Comme je tenais ma perche de
ligne tendu,
un martin-pêcheur est venu s'y poser.

The Kingfisher

Not a bite this evening, but I had a
thrilling experience.
As I was holding out my fishing rod,
a kingfisher came and perched on it.

—Please turn the page quietly.—

Nous n'avons pas d'oiseau plus éclatant.
Il semblait und grosse fleur bleue au
bout d'une longue tige.
La perche pliait sous le poids.
Je ne respirais plus, tout fier d'être
pris pour un arbre
par un martin-pêcheur.
Et je suis sûr qu'il ne s'est pas envolé
de peur,
mais qu'il a cru qu'il ne faisait
que passer
d'une brance à une autre.

We have no bird more brilliant.
He seemed like a big blue flower on
the end of a long stalk.
The rod bent under the weight.
I held my breath, quite proud to be
taken for a tree
by a kingfisher.
And I am sure that he did not fly
away out of fear,
but believed he was only
passing
from one branch to another.

La Pintade

C'est la bossue de mar cour.
Elle ne rêve que plaies à la cause de sa
bosse.
Les poules ne lui disent rien:
Brusquement, elle se précipite et les
harcèle.
Puis elle baisse la tête, penche le
corps, et de toute la vitesse
de se pattes maigres, elle court
frapper de son bec dur,
juste au centre de la roue d'une dinde.
Cette poseuse l'agaçait.
Ainsi, la tête bleuie, ses barbillons
à vif,
cocardière, elle rage du matin au
soir.
Elle se bat sans motif, peut-être
parce qu'elle s'imagine toujours
qu'on se moque de sa taille, de
son crâne chauve
et de sa queue basse.
Et elle ne cesse de jeter un cri
discordant
qui perce l'air comme une pointe.

Parfois elle quitte la cour et
disparaît.
Elle laisse aux volailles pacifiques un
moment de répit.
Mais elle revient plus turbulente et
plus criarde.
Et, frénétique, elle se vautre par terre.
Qu'a-t-elle donc?
La sournoise fait une farce.
Elle est allée pondre son oeuf à la
campagne.
Je peux le chercher si ça m'amuse.
Et elle se roule dans la poussière
comme une bossue.

—*Jules Renard*

The Guinea-fowl

She is the hunchback of my courtyard.
She thinks of nothing but fighting because
of her hump.
The fowls say nothing to her:
suddenly she sets on them and
harrasses them.
Then she lowers her head, leans
forward, and with all the speed
of her skinny feet, she runs and
smites with her hard beak
the exact center of a turkey's tail.
This poseur provoked her.
Thus, with her head bluish, her wattles
lively,
fiercely aggressive, she rages from morning
to night.
She fights for no reason, perhaps
because she is always imagining
that they are laughing at her figure,
at her bald head,
and her mean low tail.
And incessantly she utters her
discordant cry
which pierces the air like a needle-
point.
At times she leaves the courtyard and
disappears.
She gives the peace-loving fowls a
moment of respite.
But she returns more boisterous and
more peevish.
And in a frenzy, she wallows in the earth.
Whatever is the matter with her?
The crafty creature has played a prank.
She went to lay an egg in the open
country.
I may look for it, if I like.
And she rolls in the dust like a
hunchback.

Lee Hoiby is a modern Romantic among American composers, and a devotee of the human voice. He studied at the Curtis Institute with Gian Carlo Menotti, a connection that led to his first operatic commission, from Mary Louise Curtis Bok, the founder of the school, for his opera *The Scarf*. Hoiby feels most at home when setting a text, as is indicated by his very substantial output of operas, oratorios and other choral works, and songs. *O Florida* is a cycle of five songs composed in 1983 to poems of Wallace Stevens (the first song is dated February 23, the last November 27). The third of the five songs is inscribed "In memoriam Tennessee Williams." Hoiby artfully and wittily matches the wide-ranging diction of Stevens' poems, capturing both the rhythm of the English language as spoken by Americans and the expressive sense of the poems.

I. Floral Decorations for Bananas

Well, nuncle, this plainly won't do.
These insolent, linear peels
And sullen, hurricane shapes
Won't do with your eglantine.
They require something serpentine.
Blunt yellow in such a room!

You should have had plums tonight,
In an eighteenth century dish,
And pettifogging buds,
For the women of primrose and purl,
Each one in her decent curl.
Good God! What a precious light!

But bananas hacked and hunched . . .
The table was set by an ogre,
His eye on an outdoor gloom
And a stiff and noxious place.
Pile the bananas on planks.
The women will all be shanks
And bangles and slatted eyes.

And deck the bananas in leaves
Plucked from the Carib trees,
Fibrous and dangling down,
Oozing cantankerous gum
Out of their purple maws,
Darting out of their purple craws
Their musky and tingling tongues.

II. Gubbinal

That strange flower, the sun,
Is just what you say.
Have it your way.

The world is ugly
And the people are sad.

That tuft of jungle feathers,
That animal eye,
Is just what you say.

That savage of fire,
That seed,
Have it your way.

The world is ugly,
And the people are sad.

III. Continual Conversation with a Silent Moon

The old brown hen and the old blue sky,
Between the two we live and die—
The broken cartwheel on the hill.
As if,
In the presence of the sea,
We dried our nets and mended sail
And talked of never-ending things,
Of the never-ending storm of will,
One will and many wills, and the wind,
Of many meanings in the leaves,
Brought down to one below the eaves,
Link, of that tempest to the farm,
The chain of the turquoise hen and sky,
And the wheel that broke as the cart went by.
It is not a voice that is under the eaves.
It is not speech, the sound we hear in this
conversation,
But the sound of things and their motion:
the other man,
A turquoise monster moving round.

—Please turn the page quietly.—

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LEONARD BERNSTEIN ▪ CHARLES DUTOIT ▪
ZUBIN MEHTA ▪ MICHAEL TILSON THOMAS ▪
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IV. Contrary Theses

Now grapes are plush upon the vine.
A soldier walks before my door.
The hives are heavy with the combs.
Before, before, before my door.

And seraphs cluster on the domes,
And saints are brilliant in fresh cloaks.
Before, before, before my door.

The shadows lessen on the walls.
The bareness of the house returns.
An acid sunlight fills the halls.
Before, before, before.

Blood smears the oaks.
A soldier stalks before my door.

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V. O Florida, Venereal Soil

A few things for themselves,
Convolvulus and coral,
Buzzards and live-moss,
Tiestas from the keys,
A few things for themselves,
Florida, venereal soil,
Disclose to the lover.

The dreadful sundry of this world,
The Cuban, Polodowsky,
The Mexican women,
The negro undertaker
Killing time between corpses
Fishing for crayfish . . .
Virgin of boorish births,

Swiftly in the nights,
In the porches of Key West,
Behind the bougainvilleas,
After the guitar is asleep,
Lasciviously as the wind,
You come tormenting,
Insatiable,

When you might sit,
A scholar of darkness,
Sequestered over the sea,
Wearing a clear tiara
Of red and blue and red,
Sparkling, solitary, still,
In the high sea-shadow.

Donna, donna, dark,
Stooping in indigo gown
And cloudy constellations,
Conceal yourself or disclose
Fewest things to the lover—
A hand that bears a thick-leaved fruit,
A pungent bloom against your shade.

—*Wallace Stevens*

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BRAHMS — Symphony No. 3 in F, Opus 90
- Allegro con brio
- Andante
- Poco Allegretto
- Allegro—Un poco sostenuto

INTERMISSION

RAVEL — Piano Concerto in G
- Allegramente
- Adagio assai
- Presto

PETER SERKIN

RAVEL — *Boléro*

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Peter Serkin plays the Steinway piano.

NOTES

Johannes Brahms
Symphony No. 3 in F, Opus 90

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on December 2, 1883. It was first heard in America at one of Frank Van der Stucken's "novelty concerts" at New York's Steinway Hall on October 24, 1884. Serge Koussevitzky gave the first Tanglewood performance of the Brahms Third on August 15, 1937; Seiji Ozawa gave the most recent performance on July 31, 1983. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

The first performance of the Brahms Third Symphony, in Vienna on December 2, 1883, was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick, who pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes." According to Hanslick, Hans Richter, the conductor of the premiere, christened this symphony "Brahms's *Eroica*" shortly before the first performance. And like Beethoven in *his* Third Symphony, Brahms marks the first movement "Allegro con brio."

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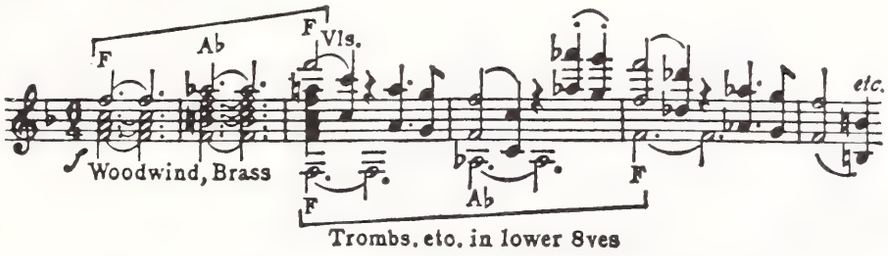
Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

The Brahms Third is generally considered the most difficult of the four for a conductor to bring off successfully, and not just because all four of its movements end quietly—a fact which causes some conductors to shy away from it altogether, and which also may explain why it appears with considerably less frequency than the First, Second, and Fourth. Early in this century, Tovey described the F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One can expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections which bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies. And, as the least often performed of the four, the Third remains, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, lean orchestration, and less effusively Romantic tone stand in sharp contrast to the other three.

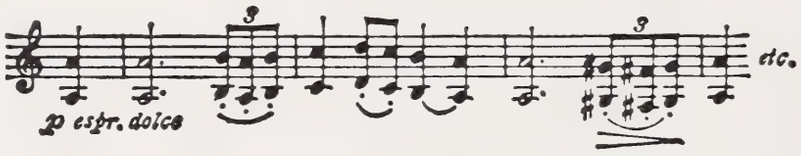
The symphony begins Allegro con brio, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:



The three-note motto, F-A-flat-F, is Brahms's shorthand for *"frei aber froh,"* "free but glad," musical symbolism he had already used in the A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, *"frei aber einsam,"* "free but lonely," many years before. But the F-A-flat-F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations, will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy begin-

ning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult movement rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke which starts the recapitulation, where the motto idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to *pianissimo* for one further, quiet return in the closing measures.

The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a *piano*. Hanslick describes the opening pages of the C major Andante as "a very simple song dialogue between the winds and the deeper strings"; the entry of the violins brings emphatic embellishment and the appearance of a new idea sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm which stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement,

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but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A *pianissimo* statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a *fortissimo* explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music that suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside, and the symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F-A-flat-F motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

—from notes by
Marc Mandel

*Joachim writing in a letter to Brahms dated January 27, 1884: "I find the last movement of your symphony deep and original in conception . . . It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"

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Maurice Ravel
Piano Concerto in G
Boléro

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Concerto in G, along with his other piano concerto, the one for the left hand, in 1930 and 1931. Leonard Bernstein was both conductor and pianist for the first Tanglewood performance of this concerto, on August 6, 1950; Christoph Eschenbach conducted the most recent performance on August 23, 1986, with Tzimon Barto as soloist. The Concerto in G is scored for solo piano and orchestra of piccolo, flute, oboe, English horn, clarinets in E-flat and B-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam-tam, wood block, whip, harp, and strings.

At about the same time that Paul Wittgenstein, a concert pianist who had lost his right arm during World War I, asked Ravel if he would write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The concerto for the left hand turned out to be one of his most serious compositions, but the G major concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto. The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasion-

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ally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto, he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

Boléro was composed in 1928 and is scored for two flutes and piccolo, two oboes and oboe d'amore, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings. Serge Koussevitzky led the first Tanglewood performance of Boléro *on August 10, 1947, and Seiji Ozawa the most recent, on July 6, 1980.*

Boléro was the result of a commission for a ballet score from Ida Rubinstein in 1928. When a plan to orchestrate several sections of Isaac Albéniz's *Iberia* came to naught, Ravel planned for a time to orchestrate some of his own piano music, when he was struck by a theme "of insistent quality" which he would repeat, without development, through a gradually increased orchestration. The ballet was produced at the Paris Opéra, with Mme. Rubinstein and twenty male dancers; it consisted of "a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement." The work became an immense popular success, but Ravel always insisted that it was

> an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. . . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

—Steven Ledbetter

The Vermeer Quartet

Formed at the Marlboro Festival in 1970, the Vermeer Quartet is considered one of the world's finest chamber ensembles. They have performed in virtually every major city in North America, Europe, Israel, and Australia, and at such important international festivals as Tanglewood, Aspen, Spoleto, Mostly Mozart, South Bank, Santa Fe, Edinburgh, Berlin, Chamber Music West, and the Casals Festival. Based in Chicago, they are members of the resident artist faculty of Northern Illinois University at DeKalb, and they are the resident quartet for Chamber Music Chicago. In addition, they give annual master classes at the Royal Northern College of Music in Manchester, England, and are the featured quartet every summer for Bay Chamber Concerts in Rockport, Maine. The Vermeer Quartet's many recordings include the Brahms Clarinet Quintet for the Orfeo label, as well as Schubert's *Death and the Maiden* and *Quartettsatz*, the Verdi quartet, Dvořák's Op. 51 quartet, and the late Beethoven quartets for Teldec.

A unique blend of various musical and cultural backgrounds, the Vermeer Quartet is made up of an Israeli, a French-Canadian, and two Americans (a New Yorker and a Nebraskan). Born in Israel, violinist **Shmuel Ashkenasi** studied there with Ilona Feher, later studying with Efrem Zimbalist at the Curtis Institute in Philadelphia. Winner of the Merriweather Post Competition in Washington, D.C., he was a finalist in the Queen Elisabeth Competition in Brussels, and second prize winner in the Tchaikovsky Competition in Moscow. Mr. Ashkenasi has performed widely as a soloist in the United States, Europe, the Soviet Union, and Japan, including recitals with Murray Perahia and Peter Serkin. His recordings include the Paganini violin concertos with the Vienna Symphony for Deutsche Grammophon and, more recently, the Mozart A major concerto and the two Beethoven romances for Tudor Records.

Violinist **Pierre Menard** studied at the Quebec Conservatory with Calvin Sieb, and at Juilliard with Dorothy DeLay, Ivan Galamian, and the Juilliard Quartet, among others. His numerous awards include a first prize in chamber music from the Quebec Conservatory, the Prix d'Europe from the government of Quebec, and first prize in the National Festival of Music Competition in Canada. A founding member of the

Vermeer Quartet, Mr. Menard was formerly the first violinist of the Nashville String Quartet, concertmaster of the Nashville Symphony, and assistant concertmaster of the Aspen Festival Orchestra. He has made numerous solo appearances in the United States and Canada.

Invited to perform at age thirteen for Queen Elisabeth of Belgium, violist **Richard Young** studied with Josef Gingold, Aaron Rosand, and William Primrose. He has been soloist with numerous orchestras, including the Cleveland Orchestra, and has given recitals throughout the United States. A special award winner in the Rockefeller Foundation American Music Competition, he was a member of the New Hungarian Quartet and violinist of the Rogeri Trio. The former chairman of the string department at Oberlin Conservatory, Mr. Young has appeared at many summer festivals, including the Library of Congress, Kapalua, Wolf Trap, Puerto Vallarta, and the Casals festivals. He has recorded for the Vox, Angelicum, Turnabout, and Orion labels.

Cellist **Marc Johnson** studied in Lincoln, Nebraska, with Carol Work, at the Eastman School of Music with Ronald Leonard, and at Indiana University with Janos Starker and Josef Gingold. While still a student, he was the youngest member of the Rochester Philharmonic; he has since performed as soloist with that orchestra, as well as with many others in America and Europe. His many awards include first prize in the prestigious Washington International Competition. Formerly a member of the Pittsburgh Symphony, Mr. Johnson has received critical acclaim for solo recitals throughout the United States and has recorded for CRI.

Leon Fleisher

Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic, and in 1952 he became the first American to win a major European competition, receiving first prize in the Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly throughout the world. He was the favorite collaborator of George Szell, and their recordings of the five Beethoven concertos are still considered definitive. In 1959 Mr. Fleisher was named by the Ford Foundation as one of "ten top U.S. concert artists representing America's musical resources at their highest level." At the height of his career during the 1964-65 season he performed twenty-two concerts in New York alone and was about to tour the Soviet Union with Szell and the Cleveland Orchestra. It was at this time that he arrived at the most difficult decision of his life: not only to cancel the tour, but to withdraw from concertizing. A muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano.

In the ensuing years, Mr. Fleisher maintained an active schedule of musical

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activities. Since 1959 he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music. With his former student Dina Koston he co-founded the Theatre Chamber Players of the Kennedy Center in 1967. In 1970 he became music director of the Annapolis Symphony, a post he later relinquished due to other commitments. That summer he made his New York conducting debut at the Mostly Mozart Festival, and he was associate conductor of the Baltimore Symphony for five years beginning in 1973. He has also conducted the orchestras of Boston, Pittsburgh, Cleveland, San Francisco, Vancouver, and Brussels, among others. He has made regular appearances in chamber music and with orchestra performing the left-hand piano literature, and he has served on the juries of the most important international competitions. In September 1982 he began serving as adjunct professor at the University of Michigan, Ann Arbor. He has given master classes at the Salzburg Summer Academy, and in 1985 he was named artistic director of the Tanglewood Music Center, the Boston Symphony Orchestra's summer academy for advanced musical training.

By carefully adhering to the instructions of his doctors, Mr. Fleisher did return to the standard two-handed repertory for a limited number of engagements—his September 1982 performance at the gala opening of the Baltimore Symphony Orchestra's new Meyerhoff Symphony Hall was watched by millions on a nationwide telecast—but additional therapy has made it necessary for him to return to the left-hand repertory. Recent appearances have found him performing as conductor, soloist, and chamber musician throughout the country. Between 1954 and 1962 Mr. Fleisher appeared with the Boston Symphony Orchestra to perform music of Brahms, Beethoven, Mozart, and Franck. More recently, under Seiji Ozawa's direction, he has performed the Ravel Concerto for left hand, Benjamin Britten's *Diversions* for piano left-hand and orchestra, and, last summer at Tanglewood, Prokofiev's Piano Concerto No. 4, for left hand.

Katherine Ciesinski

Accomplished American mezzo-soprano Katherine Ciesinski pursues a career that explores the world of today's composers as well as the established classics of the lyric stage. This season Ms. Ciesinski made her Metropolitan Opera debut as Nicklausse in Offenbach's *Les contes d'Hoffmann* and sang Brangäne, her first Wagnerian role, in the Canadian Opera Company's production of *Tristan und Isolde*. Future engagements include performances with Houston Grand Opera as Mother Marie in Poulenc's *Dialogues of the Carmelites* and a return to Dallas Opera for the world premiere of Dominick Argento's *Aspern*. Ms. Ciesinski's versatility is further reflected in her 1986-87 engagements, which included the operatic roles of Dorabella in *Così fan tutte*, which she performed with the Zurich Opera under Nikolaus Harnoncourt and with the Israel Philharmonic conducted by Daniel Barenboim, and Sonya in Prokofiev's *War and Peace*, conducted by Mstislav Rostropovich in Paris and recorded by Erato. Other highlights of that season included the gala opening concert of the Orange County Center for the Performing Arts with Zubin Mehta and the Los Angeles Philharmonic, performances of Berlioz's *Damnation of Faust* with Charles Dutoit and the Pittsburgh Symphony, and recitals in New York, Philadelphia, New Haven, and Washington, D.C., the latter a duet recital at the Kennedy Center with her

sister, soprano Kristine Ciesinski.

Her acclaimed performance as Erika in the PBS television production of Barber's *Vanessa* at Spoleto, USA, first brought Katherine Ciesinski into national prominence. Another landmark was her Santa Fe debut as Countess Geschwitz in the American premiere of the three-act version of *Lulu*, after which came worldwide recognition for her debut as Siebel in the Lyric Opera of Chicago's *Faust*, which was filmed by Unitel for European and American television. A renowned concert soloist, Ms. Ciesinski has appeared with major orchestras worldwide. She has been heard in recital across the United States, in Paris, Cologne, Zurich, and Milan, and at the Aix-en-Provence, Geneva, Spoleto, and Salzburg festivals. A compelling champion of contemporary music, Katherine Cieskinski has had song cycles written for her by Lee Hoiby, Ned Rorem, Libby Larsen, and Jacques Lenot, among others. The featured artist in a nationally televised profile of composer Ivanna Themmen, she has recorded Rorem's *Women's Voices* with the composer at the keyboard for CRI. She has also recorded for the Erato, Leonarda, Marlboro Recording Society, and RCA labels. Born in Delaware, Katherine Ciesinski earned her bachelor's and master's degrees with highest honors from Temple University and continued her studies at the Curtis Institute. She has won first prize in the Geneva International Competition and Grand Prix in the Paris International Competition, by unanimous decision. Since her first Boston Symphony appearance at Tanglewood in 1980, Ms. Ciesinski has returned to perform music of Beethoven, Haydn, Berlioz, and Bach with the orchestra, most recently as a soloist in Bach's B minor Mass in December 1985.

Daniel Blumenthal

Pianist Daniel Blumenthal's busy schedule includes recitals, concerto performances, and chamber music concerts in this country and abroad. His 1987-88 season of more than sixty engagements included concerto performances with the RTBF Radio Orchestra and the BRT Orchestra in Brussels, the Worthing Symphony in England, and the Flanders Philharmonic, as well as chamber music concerts with the Orlando and Enesco string quartets, and recitals at Amsterdam's Concertgebouw and in Florence, Italy. His United States engagements included a concert of twentieth-century Russian music at the Jewish Museum in New York and his Kennedy Center recital debut presented by the Washington Performing Arts Society. In this country Mr. Blumenthal has appeared as soloist with the symphony orchestras of Atlanta, Dallas, Houston, Maryland, and North Carolina, in recital at Yale University, at the Philips Collection in Washington, D.C., on the "Today's Artists" series in San Francisco, and for Bargemusic in New York. He has appeared frequently in New York, and he has received a grant from the National Endowment for the Arts towards the performance and recording of three programs of American music. In Europe, besides giving numerous concerto performances, Mr. Blumenthal was presented in recital by the Chopin Society in Paris and has

performed three recitals in London's Queen Elizabeth Hall. He has given joint recitals with such artists as violinist Peter Zazofsky and horn player Barry Tuckwell, and he has made three tours of Australia, where, in addition to recital, chamber music, and concerto appearances, he was performer-in-residence at the University of Adelaide for two seasons.

Daniel Blumenthal graduated with distinction from the University of Michigan in 1974 before earning master's and doctoral degrees at the Juilliard School. While still a student he won fourth prize at the 1983 Queen Elisabeth of Belgium Competition, the only American among the top prizewinners. In 1982 he was awarded second prize in the Geneva International Piano Competition in Switzerland and third prize in the Busoni International Piano Competition in Italy. The top American prizewinner in 1981 at both the Leeds (England) and Sydney (Australia) international piano competitions, Mr. Blumenthal was also awarded Sydney's Musica Viva Chamber Music Prize. He has made recordings for a number of labels, including the Musical Heritage Society, Toshiba-EMI (Japan), Move, and Krystaldisc, and is now involved in a seven-record project for Phonic International of Belgium.

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Peter Serkin

American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he was honored as the first pianist to be awarded a major new international prize—the Premio Accademia Musicale Chigian Siena—in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle and entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin. He also worked with the late Ernst Oster and Marcel Moyse, and he continues to study with Mr. Horszowski and Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony. Reflecting his longstanding and absorbing interest in contemporary music, Mr. Serkin has worked with such composers as Berio,

Takemitsu, Messiaen, and Peter Lieberson, whose 1985 Piano Concerto commissioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Furthering his commitment to today's music, he has undertaken a project of unprecedented scope by commissioning eight composers for works to be performed throughout the United States during the 1989-90 season. Mr. Serkin is also an acclaimed Mozartian; his prize-winning recording with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 was selected by *Stereo Review* as one of the best recordings of the 1970s. Recent additions to Mr. Serkin's discography of more than fifty recordings include, on Pro Arte, the two Brahms piano concertos with the Atlanta Symphony under Robert Shaw, the last sonatas of Beethoven, and Schubert dances. His recent album of solo works by Stravinsky, Wolpe, and Lieberson on New World was named "Best Recording of the Month" by *Stereo Review*. For CBS Masterworks he collaborated with Isaac Stern and Claudio Abbado in the Berg Chamber Concerto for violin and piano with winds, and for Erato he has recorded the Schoenberg Piano Concerto with Pierre Boulez and the London Symphony. Mr. Serkin's 1987-88 schedule has included more than sixty concerts and recitals, highlighted by appearances with major symphony orchestras, United States recital performances of Mozart, Chopin, Beethoven, and Peter Lieberson's *Bagatelles*, a recital tour of Italy and Switzerland, and the Paris premiere of Takemitsu's *Riverrun* for piano and orchestra with the Orchestre de Paris. Mr. Serkin has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970, and he has been a faculty member at the Tanglewood Music Center since 1985.

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MOZART — Overture to *The Marriage of Figaro*, K.492

MOZART — Piano Concerto No. 24 in C minor, K.491
Allegro
Larghetto
[Allegretto]
MALCOLM FRAGER

INTERMISSION

RIMSKY-KORSAKOV — *Scheherazade*, Symphonic suite, Opus 35
Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto ed animato
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MALCOLM LOWE, solo violin

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Wolfgang Amadè Mozart
Overture to *The Marriage of Figaro*, K.492
Piano Concerto No. 24 in C minor, K.491

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He began his opera Le nozze di Figaro *(*The Marriage of Figaro*), on a libretto by Lorenzo da Ponte, about October 1785 and completed it on April 29, 1786; the first performance took place in the Burgtheater in Vienna on May 1, 1786. Charles Munch led the first Tanglewood performance of this overture on July 19, 1953; Seiji Ozawa led the most recent Tanglewood performance on July 5, 1985. The overture is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte are all different from one another, but they all share the composer's extraordinary dramatic insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be cardboard stereotypes, and to reveal their hurts and their humanity even in scenes that make us laugh at their foibles or sympathize with their sorrows.

The first of these three operas daringly drew its libretto from a French comedy that had been banned from Vienna for political reasons. Beaumarchais's *Le Mariage de Figaro*, produced in 1784, had shown a wisecracking servant who managed to foil his master's nefarious designs on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais's characters were far more politically outspoken than had been the case in earlier comedies, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward. There are commentators who insist that Mozart's music expresses the feelings of the common people far more daringly than any writer could have used in

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that day—but, of course, the censors couldn't read music and were quite incapable of guessing its effect on an audience.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The overture, which was written last (just two days before the premiere), does not quote any material from the opera at all, but its brilliance and nonstop hustle sets the emotional tempo for the "crazy day" to follow.

The C minor concerto, K.491, was completed on March 24, 1786. The date of the first performance is not known. The first American performance took place in St. Louis on March 19, 1868, with Egmont Froelich conducting the Philharmonic Society (soloist unknown). Charles Munch led the first Tanglewood performance of this concerto on July 16, 1960, with Claude Frank as soloist; André Previn led the most recent Tanglewood performance, with Horacio Gutiérrez, on August 2, 1985. In addition to the solo piano, it is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Mozart composed three concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major—had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a rare procedure for Mozart, especially in the piano concertos, where a multiplicity of ideas usually helps to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, but in Mozart's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals.

The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any second theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does not bring with it a memorable new melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary.

After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his

woodwind interludes with flute on top, bassoon on the bottom, and *either* clarinets or oboes in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like balmy zephyrs, bring in the soloist for another statement of his theme.

In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired it. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J.B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work, the soloist's job was normally finished after playing the cadenza, and the orchestra would normally conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small

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wonder that when Beethoven came to write his own piano concerto in C minor soon after hearing the performance in the Augarten, he should reintroduce the piano in a similar way, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

—Steven Ledbetter

Nikolai Rimsky-Korsakov
Scheherazade, Symphonic suite, Opus 35

Nikolai Andreyevich Rimsky-Korsakov was born in Tikhvin, Novgorod government, on March 18, 1844, and died in Lyubensk, St. Petersburg government, on June 21, 1908. He composed Scheherazade *during the summer of 1888; it was first performed in St. Petersburg under the composer's direction on October 28 of that year. Emil Paur led the Boston Symphony Orchestra in the first American performances on April 16 and 17, 1897, though the piece had originally been scheduled for one month earlier. On the occasion of the premiere, the critic for the "Daily Advertiser" wrote: "Long deferred because of its many difficulties, the Rimsky-Korsakoff Suite was performed on Saturday to the amazement of every concertgoer who had been brought up in the paths of Bach and righteousness. Yet no one dare say that the mountain brought forth a mouse; it was rather a white elephant that emerged. The Suite 'Scheherazade' introduced us to a new Berlioz, a Russian Berlioz, who had been nurtured on augmented seconds, cradled in triplets, and had imbibed chromatics from his boyhood." Serge Koussevitzky gave the first Tanglewood performance of* Scheherazade *on August 14, 1937; André Previn gave the most recent Tanglewood performance on August 14, 1981. The work is scored for piccolo, two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, cymbals, bass drum, tam-tam, harp, and strings.*

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor*, left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovt-

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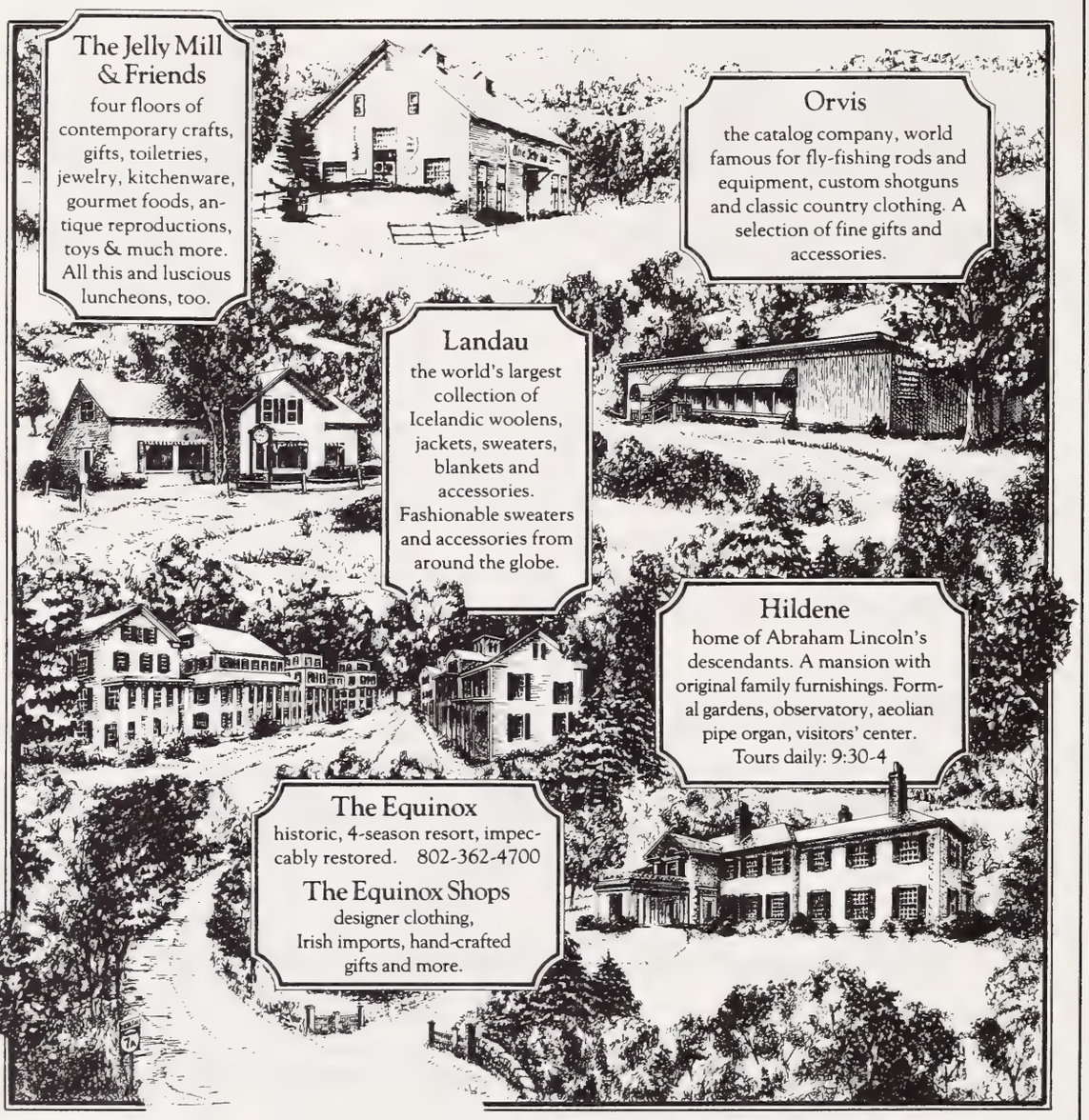

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sian Dances—demonstrated the effectiveness of the work. He had to put off original composition while engaged in this labor of love, but he did manage to conceive two new orchestral pieces, the working out of which was to be left to the following summer, spent on an estate in Nyezhgovitzy, near Looga. Both of them turned out to be among his best-known compositions. One was based on episodes from *The Arabian Nights*, the other on themes from the *obikhod*, a collection of the most frequently used canticles of the Russian Orthodox Church. Both were finished that summer: the first was *Scheherazade*, Opus 35, and the second was the overture *Svetliy prazdnik* (*The bright holiday*), generally known in English as the *Russian Easter* Overture. As it happens, they were very nearly the last purely orchestral works Rimsky was to write; for the remaining two decades of his life he devoted his attentions almost totally to operatic composition. Moreover they are the last works that he composed with virtually no Wagnerian influence. There was a sudden dramatic change in Rimsky's style the following winter, when he was bowled over by a performance of *Der Ring des Nibelungen* given in St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra), and Rimsky's next opera, *Mlada*, revealed the composer to have been conveted into quite the thoroughgoing Wagnerian. (Over a period of years he did work his way back to a musical language of his own; his last and best-known opera, *Le Coq d'or*, shows few traces of his Wagnerian fling).

The massive collection of tales known as *The Arabian Nights* or *The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, discovering his wife's infidelity and convinced of the inconstancy and faithlessness of all women, has sworn henceforth to marry repeatedly in rapid sequence, putting each wife to death after the first night in

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order to avoid another betrayal. To put an end to this bloodbath, Scheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this fatal rank because of her father's position at the court). She saves her life after her wedding night by telling a story that captures the Sultan's interest, breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, her story puts out roots and branches, becoming an intricate network of tales, some told by characters within other tales, so that at no point do all the stories in progress come to their conclusion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the story first. Gradually her seemingly artless and endless series of colorful fairy tales softens the cruel heart of the Sultan, and at the end of one thousand-and-one nights he abandons his sanguinary design and accepts Scheherazade as his one, permanent, loving wife. (A few years ago Bruno Bettelheim's study of fairy tales analyzed *The Thousand-and-One Nights* as a particularly clear example of the way these traditional stories help mold and shape a mature, integrated personality.)

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Of course, *The Arabian Nights* is much too long a work and much too intricate—in its complex network of tales-within-tales—simply to be translated into music as a storytelling program. Analysts and program annotaters have expended a great deal of ingenuity in attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Scheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck (quite a combination for a single movement!). But it is vain to seek for specific stories as the inspiration for this music. There is, for example, more than one Prince Kalendar with a story to tell in *The Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score without regard to the details of storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in the Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly represents Scheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. But the composer, after first specifying the traditional titles, wrote in his memoirs, *My Musical Life*, that he had actually removed all hints as to the subject matter of the tales from a later edition of the score. He added that, in composing *Scheherazade*,

> I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Scheherazade*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.

—S.L.

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Orchestral Suite No. 3 in D, BWV 1068
- Ouverture
- Air
- Gavotte I; Gavotte II
- Bourrée
- Gigue

Mass in G, BWV 236
- Kyrie
- Gloria

HENRIETTE SCHELLENBERG, soprano
KATHERINE CIESINSKI, mezzo-soprano
ALDO BALDIN, tenor
JOHN OSTENDORF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

Motet, *Singet dem Herrn ein neues Lied*, BWV 225

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Magnificat, BWV 243

Magnificat anima mea Dominum
Et exsultavit spiritus meus
Quia respexit humilitatem
Omnes generationes
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit bonis
Suscepit Israel
Sicut locutus est
Gloria Patri

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J.S. Bach
Orchestral Suite No. 3 in D, BWV 1068

Johann Sebastian Bach was born on March 21, 1685, at Eisenach, Thuringia, and died on July 28, 1750, in Leipzig, Saxony. He wrote his Orchestral Suite No. 3 in Leipzig sometime between 1729 and 1731; it is scored for three trumpets, timpani, two oboes, strings, and basso continuo. Serge Koussevitzky led the Boston Symphony Orchestra in the first Tanglewood performance of this piece on July 29, 1948; Raymond Leppard led the most recent Tanglewood performance, on July 8, 1979. Mark Kroll is the continuo harpsichordist at this performance.

When Bach moved to Köthen at the end of 1717 to assume the post of Kapellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Köthen, it was the first time since the summer of 1703 that he was not employed as an organist. The court at Köthen was Calvinist, and service music was restricted to unaccompanied hymns. Bach's new patron, then just twenty-three, loved music and performed with skill on the violin, the viola da gamba, and on keyboard instruments. Later, Bach said that he had gone to Köthen hoping to spend the rest of his life there; however, in December 1721 his *Serenissimus* had married, whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The "*amusa*," as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. Early in 1723 he went to Leipzig, taking charge of the music at the churches of St. Thomas and St. Nicholas, becoming involved as well with the musi-

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cal life at the university, and there he remained until his death.

At Köthen, his chief task was to compose instrumental music and to see to its performance. Not only was there music to be written for the court; the Bach household, too, with its growing children and a young wife who wanted instruction, made its own demands. In response to all this, and in spite of whatever discontents he may have felt at Köthen, Bach was staggeringly productive: in five years he wrote about a dozen concertos including the six Brandenburgs, the first book of *The Well-tempered Clavier*, the two-part Inventions and three-part *Sinfonie*, the six English and six French suites for harpsichord, the six suites for solo cello, the three sonatas for viola da gamba with harpsichord, three partitas and three sonatas for violin solo, six sonatas for violin with harpsichord, at least the first two of his four orchestral overtures (or suites), and the various sonatas for flute, unaccompanied, with figured bass, or with obbligato harpsichord.

We often refer to Bach's orchestral overtures as suites, which is indeed what most composers would have called them. By whatever name, a suite, in the context of early eighteenth-century music, is a sequence of dances, possibly with some non-dance movements added or interpolated. Each of Bach's four orchestral suites, for example, begins with an *Ouverture* in the grand French manner—a stately introduction leading to an Allegro in which fugal texture is prevalent, probably with a return to slower music for the end—and this then is also the title Bach assigns to the composition as a whole.

The third and fourth of Bach's four orchestral overtures are joyous trumpet-and-drum pieces that may have been composed in Leipzig for Bach's university concerts. In the present suite, Bach begins with an overture in the French style. But then he crosses the border into Italy as he gives us the beautiful, celebrated, much-transcribed air with its delicate interweaving of singing parts over the "walking" bass. Bach follows this with a pair of gavottes, a bourrée, and a gigue. Unsteady spellers may draw some assurance from the fact that Bach writes "*bourrée*" here, but "*bourée*" in the first suite.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Johann Sebastian Bach
Mass in G, BWV 236

Bach probably composed his Mass in G, BWV 236, one of a group of short "Lutheran Masses," after 1735; they seem to have been destined for a Bohemian count, Franz Anton von Sporck of Lissa, but the original performance dates are unknown. This performance is the first by the Boston Symphony Orchestra. The Mass is scored for soprano, alto, tenor, and bass solos, four-part chorus, two oboes, strings, and basso continuo. Mark Kroll is the continuo harpsichordist.

Though Martin Luther broke from the Catholic church, he retained a good part of the liturgy. Generally the service was performed in the language of the congregation (one of Luther's innovations), but certain parts were regularly sung in Latin even in Lutheran churches. The Kyrie was part of the service on the first Sunday in Advent, the Gloria at Christmas, and the Sanctus on the highest holidays. (The Sanctus of the B minor Mass, for example, was composed long before the rest of the work, probably for Christmas in 1724.) Though Bach was a devout and committed Protestant, he

studied Catholic church music as well and arranged works by many Catholic composers.

When we hear of a Mass setting by Bach, we naturally think first of the great Mass in B minor, but there are four shorter settings, sometimes referred to as "Lutheran Masses," consisting of just the Kyrie and Gloria. All of them seem to have been produced rather late in Bach's life, and all of them consist largely of older compositions reworked. This was a common enough practice in Bach's time, since few pieces were ever performed often enough to constitute a "repertory" in the modern sense of the word, and composers quite naturally wanted to give their works more than one or two hearings.

Bach was one of the greatest masters of recomposing his older music for new purposes (a technique known as "parody," which is not intended to suggest humor). The six movements of his Mass in G (the Kyrie plus the five-movement Gloria) are derived from no fewer than four different cantatas, Nos. 17 (movement 6), 79 (movements 2 and 4), 138 (movement 3), and 179 (movements 1 and 5). The Kyrie is an extended contrapuntal work, with the fugue subject of the opening "*Kyrie eleison*" returning for the repetition of that text after a contrasting fugue for "*Christe eleison*." The Gloria is a great outburst of praise which Bach has arranged in a kind of arch form:

Chorus—Gloria
  Aria for bass—Gratias agimus
    Duet for soprano and alto—Domine Deus
  Aria for tenor—Quoniam
Chorus—Cum sancto

—Steven Ledbetter

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Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Gloria

Chorus

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	Glory be to God on high, and on earth peace, good will towards men.
Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise thee, we bless thee, we worship thee, we glorify thee.

Solo (Bass)

Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to thee for thy great glory.
Domine Deus, rex coelestis,	O Lord God, heavenly king,
Deus Pater omnipotens,	God the Father almighty,
Domine Fili unigenite	O Lord, the only-begotten son
Jesu Christe.	Jesus Christ.

Duet (Soprano and Alto)

Domine Deus, Agnus Dei, Filius Patris,	O Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.	Thou that takest away the sins of the world, have mercy upon us, receive our prayer.
Qui sedes ad dexteram Patris, miserere nobis.	Thou that sittest at the right hand of God the father, have mercy upon us.

Solo (Tenor)

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe,	For thou alone art holy; thou only art the Lord; thou only, O Jesus Christ, art most high,

Chorus

Cum sancto Spiritu in gloria Dei Patris, Amen.	With the Holy Ghost, in the glory of God the Father, Amen.

Johann Sebastian Bach
Motet, *Singet dem Herrn ein neues Lied*, BWV 225

The Motet Singet dem Herrn ein neues Lied *may have been composed for the birthday of Friedrich August "the Strong," King of Poland and Elector of Saxony, on May 12, 1727, but that is largely conjectural. The written scores have parts only for voices, but it was customary in Bach's time for the chorus to be accompanied by a group of instruments, and that procedure will be followed here. This performance of BWV 225 is the first by the Boston Symphony Orchestra. Mark Kroll is the continuo harpsichordist.*

The motet was a somewhat old-fashioned form in Bach's day, redolent of a long tradition of vocal ensemble music. Bach composed six such works, four of them for funerals. The texts of all six were compiled by the composer from the Bible and the

rich legacy of chorales, and all are of high poetic quality. Unlike the more sombre motets for funeral use, *Singet dem Herrn ein neues Lied* is a joyous work, laid out rather like a Baroque concerto in a fast-slow-fast pattern.

As always in this kind of music, one can only marvel at the ingenuity with which Bach keeps eight moving parts clear and out of one another's way while expressing the emotional sense of the text and building an elaborate harmonic structure. The opening movement, based on the first three verses of Psalm 149 ("Sing unto the Lord a new song"), begins with a joyous vocal prelude rolling along in 3/4 time powered by the repeated cries of "*Singet!*" ("Sing!") in one chorus as an accompaniment to the other. This leads to a jubilant fugue in four parts, planned on the broadest scale.

The middle movement divides the eight voices into two four-part choirs, one labeled "Aria," the other "Chorale." The latter group sings a stanza from "*Nun lob mein Seel*" ("Praise the Lord, O my soul") adapted from Psalm 103, while the "Aria" chorus responds between the lines with musical references to the first movement. The last movement begins with another choral prelude setting of a Psalm verse (*150:2*), leading into a lively 3/8 fugue that virtually dances along in setting the sixth verse of the same Psalm: "Let everything that hath breath praise the Lord."

—Steven Ledbetter

Singet dem Herrn ein neues Lied, BWV 225

I.

Singet dem Herrn ein neues Lied, die Gemeine der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sei'n frolich über ihrem Könige, sie sollen loben seinen Namen im Reihen; mit Pauken und Harfen sollen sie ihm spielen.

—Psalm 149:1-3

Sing Unto the Lord a New Song, BWV 225

Sing unto the Lord a new song, and his praise in the congregation of saints. Let Israel rejoice in him that made him. Let the children of Zion be joyful in their King. Let them praise his name in the dance; let them sing praises unto him with the timbrel and harp.

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II. *Chorale* (*Choir 2*)

Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiss, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End das ist ihm nah.

As a father is merciful
to his little children,
so is the Lord to us all,
as long as we are obedient and pure.
He knows our frailty,
God knows we are but dust,
as the grass and flower and foliage,
falling under the rake.
Let but the wind breathe over it
and it is gone,
Thus man passes away,
his end is at hand.

Aria (*Choir 1*)

Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verlässt.

Oh Lord, continue to care for us,
for without thee
all our striving comes to nothing.
Be then our shield and light,
and if our hope does not deceive us,
thou shalt continue to be so.
Happy is he who, without wavering,
puts his trust in thee and thy bounty.

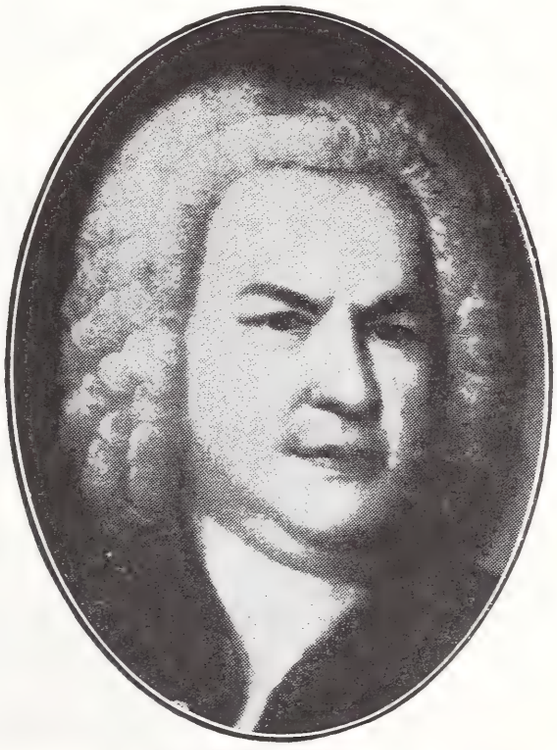
III.

Lobet den Herrn in seinen Taten, lobet
ihn in seiner grossen Herrlichkeit!
—*Psalm 150:2*

Praise the Lord for his mighty acts. Praise
him according to his excellent greatness!

Alles, was Odem hat, lobe den Herrn.
Hallelujah!
—*Psalm 150:6*

Let everything that hath breath praise the
Lord. Hallelujah!



Johann Sebastian Bach

Johann Sebastian Bach
Magnificat, BWV 243

The present version of Bach's Magnificat, in D major, probably dates from about 1732 or 1733, and represents a reworking of an earlier Magnificat setting, in E-flat, that Bach wrote for Christmas in 1723 (see below). The Boston Symphony Orchestra's first Tanglewood performance of the Magnificat was given by Charles Munch on July 8, 1951, with soprano Gladys Spector, mezzo-soprano Eunice Alberts, tenor David Lloyd, bass James Pease, and the Festival Chorus. Leonard Bernstein conducted the most recent Tanglewood performance on July 8, 1977, with soprano Benita Valente, mezzo-soprano Gwendolyn Killebrew, countertenor Daniel Collins, tenor Kenneth Riegel, and the Tanglewood Festival Chorus, John Oliver, conductor. Bach's score calls for two soprano soloists, alto, tenor, and bass soloists, five-part chorus, three trumpets, timpani, two flutes, two oboes, two oboes d'amore, strings, and basso continuo. At this performance, those portions of the score that Bach assigned to the second soprano will be sung by the mezzo-soprano soloist. "Suscepit Israel," originally composed as a trio for the two sopranos and alto, will be sung by the chorus. The organist at this performance is Ross Wood; the harpsichordist is Mark Kroll.

The text of the *Magnificat* is taken from the Gospel according to Saint Luke (I, 46-55), to which the doxology is added. The annunciation has just taken place—"Behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus"—and the angel has told Mary that her cousin Elisabeth has also conceived (the boy to whom she will give birth is John the Baptist). Mary sets out to visit Elisabeth at her house in Judea and, after the salutation to her cousin, she speaks the words of praise and thanksgiving that begin, "My soul doth magnify the Lord." Part of the Office of Vespers, in Bach's day the *Magnificat* was normally sung in German and in

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psalm-tone, but on high feast days it was sung in Latin and fully composed.

Most likely Bach wrote this music originally for Christmas 1723, his first in Leipzig. It was then in E-flat major, slightly different in orchestration, and substantially different in shape, for it included four inserts appropriate to the season, two in German and two in Latin. On some later occasion, Bach, so to speak, normalized the *Magnificat* by removing the four numbers that bound it specifically to Christmas. He also transposed it to D major, the standard key for brilliant trumpet-and-drum music, and he added flutes to the orchestra. The *Magnificat* is extraordinary in its concision, and there is no work in which Bach's principles (or habits) of text-setting are more vividly realized.

Magnificat anima mea Dominum: all forces—three trumpets with drums, two each of flutes and oboes, strings, keyboards, bassoons to reinforce the bass, five-part chorus (in Bach's own performances, the soloists would have been members of the chorus)—are on hand for the most brilliant effect. The movement is short, but enclosing the just forty-five measures of singing between orchestral *ritornelli* makes it come across as spacious and grand. Bach's choice to begin the setting of Mary's words with sopranos only is surely symbolic.

Et exsultavit spiritus meus: an aria for soprano II, accompanied by strings.

Qui respexit humilitatem and **Omnes generationes**: this begins as a duet for soprano with oboe d'amore. First they share material, but at the words "*ecce enim ex hoc beatam*" the soprano moves into a simpler, slightly more declamatory style. If you look at the full text, you see that in Latin, the subject, "*omnes generationes*," comes at the end of the sentence. Bach takes magnificent and dramatic advantage of this syntactic feature: when the words "*omnes generationes*"—"all generations"—arrive, they do so in the voices of the full chorus. Bach gives them tidal force with his tightly piled-up entrances, often with each voice coming in on a higher scale degree than the one before, with his tremendous march across key after key in hardly more than a minute's music, with his dramatic pause near the end (followed by the sound, so rare in Bach, of unaccompanied voices), and indeed by insisting that it is "*omnes, omnes generationes*."

Quia fecit mihi magna: after the drama and the polyphonic swirl of "*omnes generationes*" comes the *Magnificat*'s simplest aria, the voice accompanied only by bass instruments and keyboard.

Et misericordia: the music sways in a gentle 12/8 meter, the accompanying strings are muted, and near the end, the tenor graphically evokes the fear "*in timentibus*."

Fecit potentiam: an astounding collision here of the declamatory chordal style with dazzling coloratura (it's the tenors against everyone else at first, but each section of the chorus gets its turn at the brilliant sixteenth-notes sooner or later). The proud whom God scatters are disposed of in one contemptuous shout of "*superbos*."

Deposuit potentes: another duet, quite militant, for all the violins in unison and the solo tenor.

Esurientes implevit bonis: in this alto aria it is not only the rich who are "sent empty away," but also the two flutes, who, in Bach's most playful bit of musical symbolism, are deprived of their final cadence.

Suscepit Israel: the three high solo voices weave a lovely and gentle imitative texture. The melody played across their serene singing by the oboes is the tune members of the Leipzig congregation would have recognized as one to which the German *Magnificat*—"*Meine Seel' erhebt den Herrn*"—was sung. You may recognize it from Mozart's *Requiem*, where the sopranos sing it on the words "*Te decet hymnus*."

Sicut locutus est: a choral fugue, deliberately and satisfyingly prosaic and foursquare, in contrast to the *Suscepit Israel* just finished and the flamboyant *Gloria* to come.

Gloria Patri: the shouts of "*Gloria*" rise like flames (and how canny Bach is about

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knowing just when to bring in the trumpets and drums which we haven't heard since the end of *Fecit potentiam*). And to end, he gives us the magnificent literalmindedness of his reading of "as it was in the beginning."

—Michael Steinberg

Magnificat, BWV 243

Chorus	Magnificat anima mea Dominum,	My soul doth magnify the Lord,
Aria (Soprano II)	et exsultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced in God my Saviour.
Aria (Soprano I)	Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent	For He hath regarded the low estate of His handmaiden: for, behold, from henceforth all generations shall call me blessed.
Chorus	omnes generationes.	
Aria (Bass)	Quia fecit mihi magna qui potens est et sanctum nomen eius;	For He that is mighty hath done to me great things; and holy is His name.
Duet (Alto and Tenor)	et misericordia a progenie in progenies timentibus eum.	And His mercy is on them that fear Him from generation to generation.
Chorus	Fecit potentiam in bracchio suo; dispersit superbos mente cordis sui.	He hath shewed strength with His arm; He hath scattered the proud in the imagination of His heart.
Aria (Tenor)	Deposuit potentes de sede et exaltavit humiles.	He hath put down the mighty from their seats, and exalted them of low degree.
Aria (Alto)	Esurientes implevit bonis, et divites dimisit inanes.	He hath filled the hungry with good things; and the rich He hath sent empty away.
Trio (Soprano I, Soprano II, and Alto)	Suscepit Israel puerum suum, recordatus misericordiae suae,	He hath holpen His servant Israel, in remembrance of His mercy;
Chorus	sicut locutus est ad patres nostros, Abraham et semini eius in saecula.	As He spake to our fathers, to Abraham, and to his seed for ever.
Chorus	Gloria Patri, et Filio, et Spiritui Sancto: sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

Yuri Temirkanov

Born in 1938 in Nalchick, in the Caucasus, Russian conductor Yuri Temirkanov completed his graduate and post-graduate studies in both violin and conducting at the Leningrad Conservatory, where his conducting professor was Ilya Mussin. He first attracted international attention in 1966, when he won first prize in the Soviet All-Union Conductors Competition. His first appointment was as musical director of the Leningrad Symphony Orchestra, and he made his debut as an opera conductor at the Maly Theatre with Verdi's *La traviata*. Mr. Temirkanov remained with the Leningrad Symphony Orchestra until 1977, touring widely with them to the United States, Germany, France, Italy, Japan, Sweden, and many other eastern and western European countries. He was regularly invited as a guest conductor to such leading orchestras as the Philadelphia Orchestra, the Berlin Philharmonic, the Vienna Philharmonic, the Dresden State Orchestra, and the Orchestre de Paris. His London debut took place with the Royal Philharmonic Orchestra at the Royal Festival Hall, and in 1979 he was appointed principal guest conductor of that orchestra, a position he still holds today. In 1977 Mr. Temirkanov was appointed artistic director and chief conductor of the Kirov Opera in Leningrad. For that company he has been responsible for dozens of notable productions, most recently Tchaikovsky's *Queen of Spades* and *Eugene Onegin*; he also served as stage director for both of those. Both Tchaikovsky productions, along with Mussorgsky's *Boris Godunov*, were seen at London's Covent Garden last summer as part of the first visit by the Kirov Opera Company to the West. In January 1986 Mr. Temirkanov appeared with the New York Philharmonic, becoming the first Soviet conductor to appear in the United States since the renewal, after six years, of the Soviet/American Cultural Exchange Agreement. His performances were greeted by enormous public and critical acclaim. Mr. Temirkanov made his first appearances with the Boston Symphony Orchestra at Symphony Hall earlier this season, in November 1987. Also last fall he appeared with the Pittsburgh Symphony and the Philadelphia Orchestra. In addition to his first Tanglewood appearances this month, his summer engagements include appearances at the Hollywood Bowl, with the Philadelphia Orchestra at Carnegie Hall, the Garden States Arts Center, and the Mann Music Center, and with the Chicago Symphony at Ravinia.

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Malcolm Frager

Malcolm Frager began playing the piano when he was four, gave his first recital at six, and made his debut with the St. Louis Symphony when he was ten, performing Mozart's D major concerto, K.537, under the direction of Vladimir Golschmann. At fourteen Mr. Frager went to New York to study with Carl Friedberg, who was a pupil of Clara Schumann and Johannes Brahms. Mr. Frager won first prize at the Leventritt Competition in New York in 1959 and at the Queen Elisabeth of Belgium Competition in Brussels in 1960. He made his debut with the New York Philharmonic under Leonard Bernstein in 1960, his London debut under Otto Klemperer in 1961, and the first of his many performances with the Boston Symphony Orchestra at Tanglewood in 1963, under Erich Leinsdorf. In 1966 he gave the first performance of Tchaikovsky's Piano Concerto No. 1 in its original version; in 1967 he discovered the manuscript of the Schumann Piano Concerto in its original version; and in 1969 he gave the first United States performance of Carl Maria von Weber's Piano Concerto No. 2. In 1979 Mr. Frager gave the New York premiere of John Corigliano's Piano Concerto; in 1981 he was the first to gain access to more than 1,000 manuscripts missing from the Berlin State Library since World War II; and earlier this year he gave the New York premiere of Weber's Piano Concerto No. 1 at Carnegie Hall, with the Philadelphia Orchestra under Riccardo Muti. Mr. Frager's international tours have taken him to seventy-seven countries on five continents, in appearances including engagements and reengagements with virtually every major orchestra in the United States and Europe, among them the Boston Symphony Orchestra, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, all the London orchestras, the Concertgebouw of Amsterdam, the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, and orchestras in Paris, Madrid, Rome, Munich, Budapest, Prague, Warsaw, and Moscow. Mr. Frager gave his first annual master class at the Lucerne Festival in 1983. In 1987 he received the Golden Mozart Medal from the Mozarteum in Salzburg.

Mr. Frager graduated *magna cum laude* from Columbia University, where he majored in languages, of which he speaks seven, an asset to him on his international tours. When not on tour, Mr. Frager lives with his wife, son, and daughter in New York City and on a farm in the Berkshires. Since his first appearance at Tanglewood in 1963 he has performed frequently with the Boston Symphony Orchestra, in music of Prokofiev, Mozart, Beethoven, Schumann, Brahms, Weber, Mendelssohn, Chopin, and Bach. His most recent performances with the orchestra took place at Tanglewood in 1986, when he played music of Weber, Bach, and Mozart.

Helmuth Rilling

In demand as a guest conductor and master teacher in Europe, the United States, and Asia, Helmuth Rilling has earned an international reputation as one of the foremost authorities on the performance of Bach's music. In addition to his activities at the Stuttgart Bach Academy and his wide-ranging concerts and recording projects with its ensembles, he travels throughout the world conducting and teaching the music of Bach and his contemporaries. Mr. Rilling and the Gächinger Kantorei often perform in cooperation with the radio symphony orchestras of Stuttgart, Baden-Baden, and Frankfurt. Among his current and upcoming engagements as guest conductor of symphony orchestras and their associated choruses are his debut with the Boston Symphony Orchestra at Tanglewood, and appearances with the Cleveland Orchestra, Czech Philharmonic of Prague, Israel Philharmonic, National Arts Centre Orchestra of Ottawa, New York Philharmonic, and Toronto Symphony, as well as performances with such leading chamber ensembles as the Franz Liszt Chamber Orchestra of Budapest and the Los Angeles Chamber Orchestra. In the area of teaching, Mr. Rilling has conducted Bach Academies throughout the world. Particularly important among these is the Oregon Bach Festival, which he founded in 1970 and has directed every year since.

Born in Stuttgart in 1933, Helmuth Rilling studied there, in Rome, and in New York before assuming the post of Director of Church Music at the Gedächtniskirche in his home town. His professional path then led him to Berlin and Frankfurt, where he taught choral conducting, and ultimately back to Stuttgart and his activities with the International Bach Academy. He has recorded the complete cantatas, Masses, Passions, and oratorios of Johann Sebastian Bach, as well as vocal works of the early and high Baroque, the Viennese classical period, the Romantic era, and this century. His lecture concerts on Bach's works, broadcast by the ZDF, are widely known and respected, and he has also gained prominence for his writings on the composer. Using modern performance forces scaled down to chamber music proportions, Mr. Rilling aims to make the content and meaning of Bach's music tangible to today's audiences. In addition to the complete choral music of Bach, Mr. Rilling's repertoire includes many oratorios, from standard to lesser-known works, and lesser-known operatic works. His performances in recent years have ranged from Claudio Monteverdi's *Vespers of 1610* to commissioned works written expressly for Mr. Rilling and his ensembles. Of particular significance was Mr. Rilling's 1986 modern premiere of the rediscovered *St. Mark* Passion of Carl Phillip Emanuel Bach. In addition to his honors from American universities, Mr. Rilling holds an honorary doctorate from the University of Tubingen's Faculty of Protestant Theology. He is currently the vice-chairman of the New Bach Society in Leipzig and an honorary member of the German Music Council.

Henriette Schellenberg

Winnipeg soprano Henriette Schellenberg has distinguished herself as one of Canada's finest oratorio singers. Her career has taken her to West Germany, the United States, and throughout Canada. Highlights of Ms. Schellenberg's 1987-88 season included performances in Andrew Lloyd Webber's *Requiem* with the Winnipeg Philharmonic Choir and again in her debut with the Vancouver Symphony and Vancouver Bach Choir, the Brahms *German Requiem* with the Vancouver Chamber Choir, and Fauré's *Requiem* and Mendelssohn's *Midsummer Night's Dream* music with the Winnipeg Symphony under Kazuhiro Koizumi. In June she performed the Fauré *Requiem* and Bach's Cantata No. 21 in Heidelberg, Germany, with German baritone Wolfgang Schöne and the Bachchor Wurzburg under Christian Kabitz; this was followed by her debut at the Elora Three Centuries Festival in a program of Bach arias. Following her Boston Symphony Orchestra debut this week in the Bach *Magnificat*, Ms. Schellenberg performs Beethoven's *Christ on the Mount of Olives* in her debut with the McGill Chamber Orchestra, *Dona Nobis Pacem* with the Ottawa Choral Society, Bach's B minor Mass with the Vancouver Bach Choir, Bach's Cantata No. 51, "*Jauchzet Gott in allen Landen!*," at the National Arts Centre in Ottawa under Helmuth Rilling, Bach's *Magnificat* with the Tafelmusik Baroque Orchestra, and Bach's B minor Mass at the International Choral Festival with the Gächinger Kantorei. She also makes her debut at the Oregon Bach Festival under Helmuth Rilling.

Katherine Ciesinski

Accomplished American mezzo-soprano Katherine Ciesinski pursues a career that explores the world of today's composers as well as the established classics of the lyric stage. This season Ms. Ciesinski made her Metropolitan Opera debut as Nicklausse in Offenbach's *Les Contes d'Hoffmann* and sang Brangäne, her first Wagnerian role, in the Canadian Opera Company's production of *Tristan und Isolde*. Future engagements include performances with Houston Grand Opera as Mother Marie in Poulenc's *Dialogues of the Carmelites* and a return to Dallas Opera for the world premiere of Dominick Argento's *Aspern*. Ms. Ciesinski's versatility was also reflected in her 1986-87 engagements, which included the operatic roles of Dorabella in *Così fan tutte*, which she performed with the Zurich Opera under Nikolaus Harnoncourt and with the Israel Philharmonic conducted by Daniel Barenboim, and Sonya in Prokofiev's *War and Peace*, conducted by Mstislav Rostropovich in Paris and recorded by Erato. Other highlights of that season included the gala opening concert of the Orange County Center

for the Performing Arts with Zubin Mehta and the Los Angeles Philharmonic, performances of Berlioz's *Damnation of Faust* with Charles Dutoit and the Pittsburgh Symphony, and recitals in New York, Philadelphia, New Haven, and Washington, D.C., the latter a duet recital at the Kennedy Center with her sister, soprano Kristine Ciesinski.

Her acclaimed performance as Erika in the PBS television production of Barber's *Vanessa* at Spoleto, USA, first brought Katherine Ciesinski into national prominence. Other landmarks were her Santa Fe debut as Countess Geschwitz in the American premiere of the three-act version of *Lulu*, and her debut as Siebel in the Lyric Opera of Chicago's *Faust*, which was filmed by Unitel for European and American television. A renowned concert soloist, Ms. Ciesinski has appeared with major orchestras worldwide. She has been heard in recital across the United States, in Paris, Cologne, Zurich, and Milan, and at the Aix-en-Provence, Geneva, Spoleto, and Salzburg festivals. A compelling champion of contemporary music, Katherine Cieskinski has had song cycles written for her by Lee Hoiby, Ned Rorem, Libby Larsen, and Jacques Lenot, among others. The featured artist in a nationally televised profile of composer Ivanna Themmen, she has recorded Rorem's *Women's Voices* with the composer at the keyboard for CRI. She has also recorded for the Erato, Leonarda, Marlboro Recording Society, and RCA labels. Born in Delaware, Katherine Ciesinski earned her bachelor's and master's degrees with highest honors from Temple University and continued her studies at the Curtis Institute. She has won first prize in the Geneva International Competition and Grand Prix in the Paris International Competition, by unanimous decision. Since her first Boston Symphony appearance at Tanglewood in 1980, Ms. Ciesinski has returned to perform music of Beethoven, Haydn, Berlioz, and Bach with the orchestra, most recently as a soloist in Bach's B minor Mass in December 1985.

Aldo Baldin

Tenor Aldo Baldin was born in Urussanga, Brazil, in 1945 and studied piano, cello, and voice in his native country. On the recommendation of Karl Richter, he furthered his studies at the Frankfurt State College of Music through a grant from the German Academic Exchange Service. Mr. Baldin was named winner of the 1968 Brazilian National Singing Competition and was a gold medalist in the 1971 International Singing Competition in Barcelona, Spain. From 1970 through 1980 he studied voice with Margarethe von Winterfeld and with the late Fritz Wunderlich, also attending master classes. From 1975 to 1977 he was a member of the Kaiserlautern Opera; in 1977 he joined the Mannheim National Opera, remaining on that company's roster until 1979. Mr. Baldin has been assistant professor of vocal training at both the Blumenau College of Music in Brazil and at the Heidelberg/Mannheim College of Music in West Germany; since 1983 he has been professor of vocal training at Karlsruhe College of Music in West Germany. His many awards have included first prizes at the Gomes da Guanabara Competition and Vera Janacopulus Competition in Rio de Janeiro, and first prize at the Francisco Vinas Competition in Barcelona, Spain; in 1980 he won the Gold Medal of Parma, Italy. Praised for his appearances in opera, Mr. Baldin has also won acclaim for his performances with or-

chestra and in recital in South America, the United States, Italy, Portugal, Spain, France, Switzerland, Germany, Holland, Luxembourg, and Great Britain. He has also participated in important festivals in Europe and South America. Mr. Baldin has been heard on radio and television throughout Germany and is a featured artist on the Bach cantata series of recordings conducted by Helmuth Rilling. In January 1982 he was a soloist with Mr. Rilling and the Los Angeles Philharmonic in a performance of Haydn's *The Creation*. Mr. Baldin's more than 100 recordings are available on the Deutsche Grammophon, EMI, CBS, RCA, Philips, and Vox labels. He is making his first appearance with the Boston Symphony Orchestra this weekend at Tanglewood.

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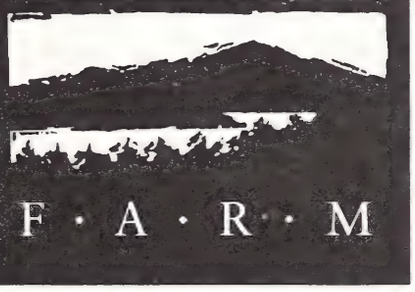

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John Ostendorf

Bass-baritone John Ostendorf enjoys a growing reputation as a versatile vocal artist. Highlights of his 1987-88 season included *Tosca* with Dallas Opera, Handel's *Messiah* with the symphony orchestras of Austin and Houston, and performances of Mozart's Mass in C with the Dallas Symphony. Other recent performances have included Janáček's *Glagolitic Mass* with the Pittsburgh Symphony under Michael Tilson Thomas in Pittsburgh, at Carnegie Hall, and at the Ann Arbor Festival, Handel's *Imeneo* at Merkin Hall and Bucknell Hall, Haydn's *The Seasons* with the Grand Rapids Symphony, and cantatas by Bach and Handel with the St. Paul Chamber Orchestra. Upcoming engagements include *Tosca* this summer in the Minnesota Orchestra's Sommerfest, Haydn's *The Creation* with the Houston Symphony, Haydn's *Lord Nelson* Mass with the Baltimore Symphony, and a Viennese gala with the Philadelphia Orchestra. Past appearances have included *Fidelio* with the Baltimore Symphony and the Kalamazoo Symphony, a return to the Baltimore Symphony in Stravinsky's *Renard*, *Madama Butterfly* with the Opera Company of Philadelphia, Beethoven's Ninth Symphony with the Jacksonville Symphony, a recital at New York's Museum of Modern Art, and *Messiah* with both the Philadelphia Orchestra and the Bel Canto Chorus of Milwaukee. Mr. Ostendorf has also performed *Messiah* with the

Worcester Symphony, Weill's *Kleine Mahagonny* Suite and Stravinsky's *Abraham and Isaac* with the "Y" Chamber Symphony, *Ariadne auf Naxos* with the Philadelphia Opera, *Tosca* with the St. Louis Symphony, the role of Don Pedro in Berlioz's *Béatrice et Bénédict* for his Boston Symphony debut at Tanglewood in 1984, and as soloist with the San Francisco Symphony.

John Ostendorf has appeared with orchestras around the world, has sung at all the major Bach festivals in the United States, and has portrayed operatic heroes of Handel, Mozart, Rossini, and Beethoven in the United States, Canada, and Taiwan. He made his Netherlands Opera debut in the world premiere of Henkemann's *Winter Cruise*, and he has recorded for Angel, Vox, and CBS Masterworks. Mr. Ostendorf's most recent Boston Symphony appearance was as a soloist in Mozart's C minor Mass, K.427, at Tanglewood in 1986.

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Tanglewood Festival Chorus
John Oliver, Conductor

Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera

St. Francis of Assisi under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. During the 1987-88 season the chorus recorded Poulec's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for future release on Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which recently completed its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Phyllis Benjamin
Michele M. Bergonzi
Bonita Ciambotti
Mary A.V. Crimmins
Sara Dorfman
Christine P. Duquette
Allison Herrick
Sharon Kelley
Carol McKeen
Joan Pernice Sherman
Noel Belanger Smith
Wendy Lee Tedman
Catherine Crook Ullman
Julie Wu

Mezzo-sopranos

Maisy Bennett
Barbara Clemens
Barbara Cooper
Ethel Crawford
Christine M. Faub
Margot Fein
Paula Folkman
Ellen D. Rothberg
Linda Kay Smith
Julie Steinhilber
Diane M. Terp
Judith Tierney
Constance L. Turnburke
Beth Wallace-Taylor
Betty Karol Wilson

Tenors

Antone Aquino
Andrew Hamilton
George W. Harper
James R. Kauffman
Sandy Kellagher
Edward J. Kiradjieff
Henry Lussier
Gary L. Miner
David Raish
Clinton John Schmitt
Michael W. Spence
Don Patrick Sturdy

Basses

James Coelho
James W. Courtemanche
John Duffy
Timothy Lanagan
James A. Lopata
Gregory Mancusi-Ungaro
John Fitz Rogers
A. Michael Ruderman
Matthew Soroka
Laurence West

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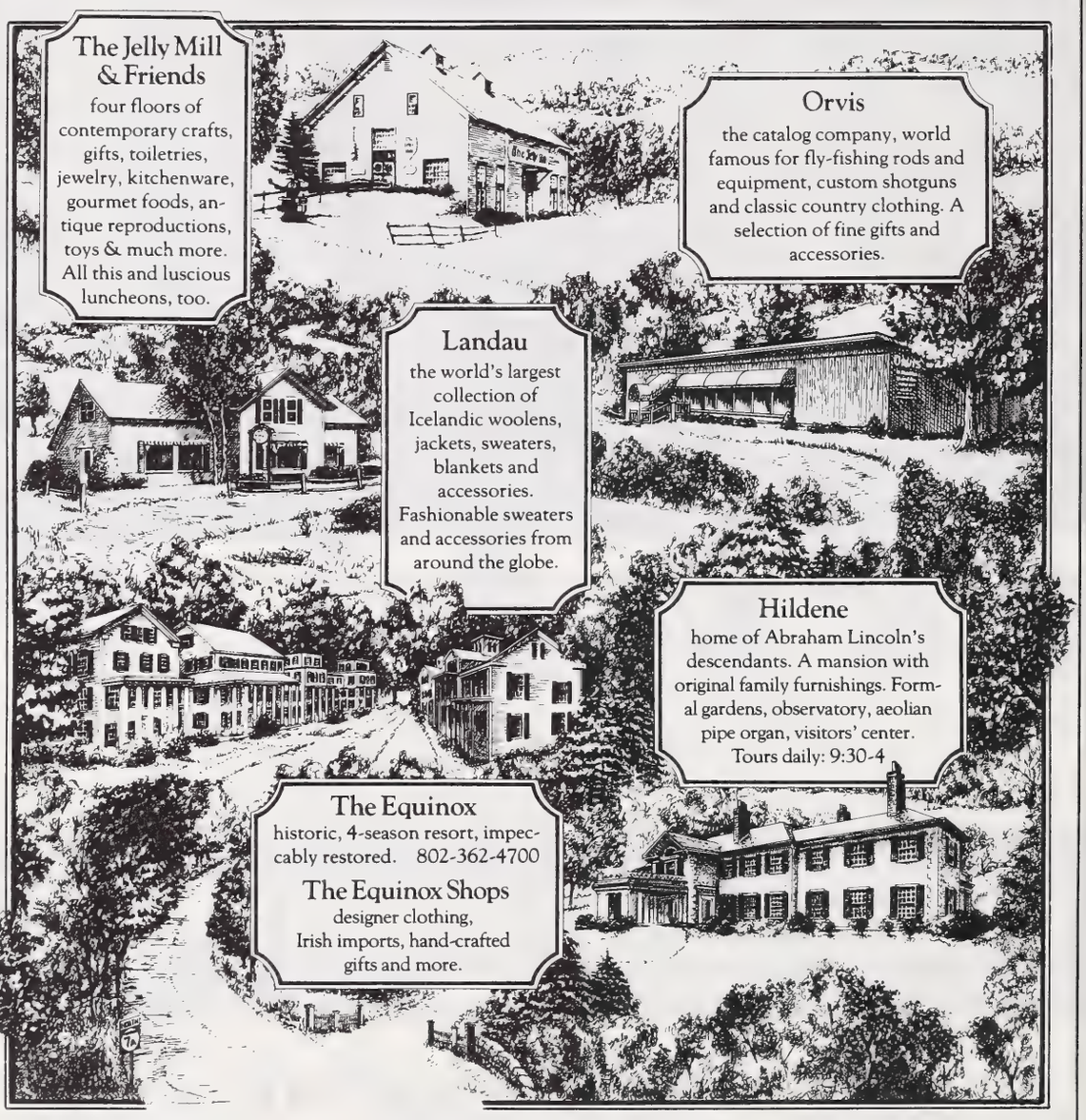

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EMANUEL AX, piano

with PETER SERKIN, piano

HAYDN	Piano Sonata in F, Hob. XVI:23 Allegro Adagio Finale: Presto
HAYDN	Piano Sonata in C minor, Hob. XVI:20 Moderato Andante con moto Finale: Allegro
BRAHMS	Variations on a Theme by Haydn, Opus 56b, for two pianos with PETER SERKIN

INTERMISSION

HAYDN	Variations in F minor, Hob. XVII:6
BRAHMS	Variations and Fugue on a Theme by G.F. Handel, Opus 24

Emanuel Ax and Peter Serkin play Steinway pianos.

Haydn composed keyboard sonatas over a span of three decades, from the mid-1760s to the mid-1790s. His earliest keyboard works were composed largely under the inspiration of Emmanuel Bach, but his own creative drive found original solutions to artistic problems, and he used the keyboard sonata as a kind of laboratory over the years to work through "private" trials of artistic issues that might eventually turn up in such "public" works as the symphonies.

The C minor sonata (Hob. XVI:20) was composed in 1771, when Haydn was in the midst of what some scholars call a period of "*Sturm und Drang*" ("storm and stress"), a daring and far-reaching investigation into the expressive effects of minor keys. The new expressive character affected even the titles of his works; many of his earlier sonatas had been called (confusingly) "*Divertimenti*," suggesting that they would appeal to those in search of light entertainment. But the C minor work was clearly labeled "sonata" and had altogether more serious pretensions; when Haydn finally published this sonata in 1780, it failed to please the Parisian critics, who found it "harsh" in style. We, on the other hand, can revel in these dramatic sounds which clearly demonstrate how one-sided was the old view of our composer as the sunny, carefree "Papa" Haydn.

Within a very short time after he had composed the C minor sonata, Haydn abandoned the "*Sturm und Drang*" (or rather he retained it as one element in his expressive armory, but by no means the only one). In 1773 he composed and published a set of sonatas which were dedicated to his patron; these were the first of his works to be published in Vienna—and, indeed, the first to appear in print anywhere under his supervision (there had been some unreliable pirated editions earlier). Thus the six

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sonatas, of which the F major sonata on this program is the third, played an important part in introducing him to the musical world at large—and most striking is Haydn's new interest in providing elegant entertainment, something he was able to do in the context of a remarkably rich and varied musical architecture better than almost anyone.

One of the finest keyboard works of Haydn's later years is the single-movement Variations in F minor, which he composed in Vienna in 1793. But Haydn himself called it a "Sonata" on the title page of the manuscript and considered it one of his English works (since he had written it between his two English visits). The work was composed for one of Mozart's favorite pianists, Barbara von Ployer, daughter of the official Salzburg representative in Vienna. Mozart had written two concertos for Ployer—the E-flat concerto, K.449, and the G major, K.453—and he himself played his two-piano sonata together with her.

Haydn, too, had inscribed himself, in Barbara Ployer's commonplace book, as "your admirer," but he never wrote anything for her until 1793. The strong emotions of the coda have led some to suggest that the work was inspired by the death of Haydn's friend Maria Anne von Genzinger in January 1793; but H.C. Robbins Landon suggests that it is rather a tribute by Haydn, recently returned from England, to his dear friend Mozart, who had died while he was away. One of Mozart's favorite pianists would be a logical recipient for such a tribute. The variations proceed in Haydn's favored major-minor relationship, extending the harmonic possibilities and providing variety to the ear as well. One of the first reviews of the published score summed the work up this way: "A sorrowful Andante in F minor, varied as only a Master can, which sounds almost like a free improvisation."

—Steven Ledbetter

It was with his Variations on a Theme by Haydn that **Brahms** established his reputation as a composer for orchestra; the premiere took place in Vienna at a concert of the Vienna Philharmonic on November 2, 1873, under the composer's direction. The First Symphony was completed in 1876, by which time Brahms, then already in his forties, was able finally to overcome his reservations about following in Beethoven's footsteps. In fact, however, the *Haydn* Variations had originated as a work for two

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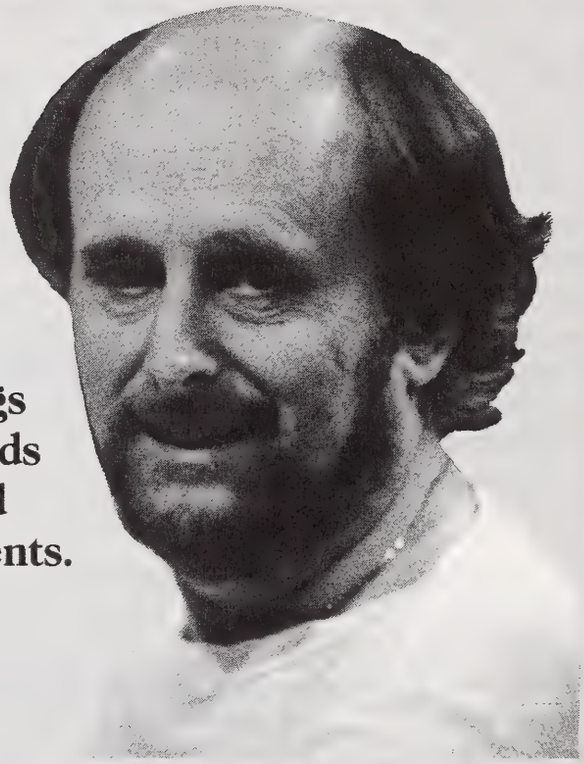

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pianos: working from sketches he made in either late 1872 or the spring of 1873, Brahms composed the variations in their two-piano form in May, June, and early July of the latter year. The idea of orchestrating the score may have come to him after he tried out the two-piano version with Clara Schumann that August in Bonn; in fact, the notion of writing a set of independent variations for orchestra (as opposed to something within the context of a larger piece, as, for example, the last movement of Beethoven's *Eroica*, or, later, the finale to Brahms's own Fourth Symphony) was rather a novel one.

We know, now, that the theme Brahms chose to vary cannot be attributed with certainty to Haydn: Brahms found it on the reverse side of a sheet onto which had been copied the Andante of Haydn's Symphony No. 16, and which was shown to him by Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna. The copy of the Andante was dated November 1870; the other side, labelled "Second movement of a divertimento for wind instruments by Haydn. *Chorale St. Antoni*," was apparently copied at a later date, and there is no sure evidence that Haydn was really the composer. But this in no way hinders our appreciation of Brahms's masterful set of variations, and the opportunity at this concert to hear the original version of the composer's orchestral work offers us a very special look into Brahms's workshop.

Brahms composed his Variations and Fugue on a Theme by Handel in 1861 and gave the first performance on December 7 that year in Hamburg. He had already been devoting himself to the study of the variation form for several years, and in the twenty-five variations of this set, which he composed with public performance in mind, he proved himself a master not only with respect to his treatment of the individual variations, but also with regard to the cohesiveness of the whole. The twenty-five variations encompass a broad variety of color and emotion, and they are skillfully grouped to carry the music from beginning to end with no flagging of interest. To cite just a few of the connections: variation 4 prepares the minor-mode coloring of variation 5, which is in turn carried through the sombre canonic interplay of variation 6; and the rhythm of variation 7, with its suggestion of trumpets, is maintained through the variation that follows. Brilliant individual effects abound: the Austrian folk-tune simplicity of variation 11, the *Siciliana* of variation 19, the music-box tinkling of variation 22. And perhaps the most striking extramusical association to recur throughout the work is the tolling of bells, dirgelike in variation 9, again in the central variation 13, and finally, following the torrent of sound that grows through the last three variations, returning at the climax of the massive concluding fugue. The theme, by the way, Brahms took from Handel's first keyboard suite in B-flat, from the *Suites de pièces de clavecin* of 1733.

—Marc Mandel

Weekend Prelude

Friday, July 15, at 7

GERALD ELIAS, violin
RONAN LEFKOWITZ, violin
MARYLOU SPEAKER CHURCHILL, violin
ROBERTO DIAZ, viola
CAROL PROCTER, cello
ANN HOBSON PILOT, harp
LEONE BUYSE, flute
PETER HADCOCK, clarinet
MARTIN AMLIN, piano

PROKOFIEV — Overture on Hebrew Themes, Opus 34

Messrs. ELIAS, LEFKOWITZ, and DIAZ;
Ms. PROCTER, Mr. HADCOCK, and Mr. AMLIN

PROKOFIEV — Sonata in C for two violins, Opus 56

Andante cantabile
Allegro
Commodo (quasi Allegretto)
Allegro con brio

Messrs. ELIAS and LEFKOWITZ

RAVEL — Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Ms. HOBSON PILOT, Ms. CHURCHILL, Mr. ELIAS, Mr. DIAZ, Ms. PROCTER, Ms. BUYSE, and Mr. HADCOCK

Baldwin piano

Notes

Sergei Prokofiev's Overture on Hebrew Themes was composed in the United States in 1918, the beginning of the three-year period that saw the composer's hopes for success with his fairy-tale opera *Love for Three Oranges* first raised, then dashed, as he discovered the effect of his reputation for "barbarism and bolshevism" in America. While he was working on the opera, he received a commission from a sextet of Jewish musicians with whom he had been friendly in St. Petersburg and who had arrived in New York in October 1918. They presented him with a notebook full of Hebrew themes and asked if he would use them as the basis of a sextet for them. Apparently feeling that this was an insult to the fecundity of his imagination, Prokofiev rejected the commission. But the notebook stayed on his piano, and a few months later, in an idle moment, he

began leafing through it and improvising around some of the themes he found there. Within two days the so-called Overture was completed; a dozen years later, after his return to Russia, he also prepared a version for full orchestra.

Prokofiev had to a considerable extent lived down his youthful reputation as an *enfant horrible* by 1932, when he came to compose his sonata for two violins. Indeed, he had eagerly accepted the challenge of writing music that would speak to a broad audience, and he was thus delighted to be asked to write music for the film *Lt. Kije*, which he later turned into a popular concert suite. It was at this time, and with such artistic concerns, that he turned to writing a substantial work for two violins, which was to be premiered in Paris. Prokofiev's own memoirs tell the amusing tale:

> A society called the "Triton" had been formed in Paris for the performance of new chamber music. Honegger, Milhaud, Poulenc, myself and others joined it. Listening to bad music sometimes inspires good ideas. "That's not the way to do it," one tells oneself, "it should be done this way." That is how I happened to write my sonata for two violins. After once hearing an unsuccessful piece for two violins without piano accompaniment, it struck me that in spite of the apparent limitations of such a duet, one could make it interesting enough to listen to for ten or fifteen minutes without tiring. The sonata was performed at the official opening of the "Triton" on December 16, 1932, which chanced to coincide with the premiere of my *Dnieper* ballet [*On the Dnieper*]. Fortunately the ballet came on half an hour later, and so immediately after the sonata we dashed over to the Grand Opéra—musicians, critics, author all together.

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avec acct.* [*accompagnement*] *de Quatuor à cordes, Flute, et Clarinette*." Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp. It employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Steven Ledbetter

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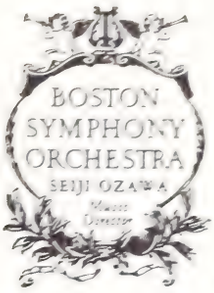

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, July 15, at 9

CHARLES DUTOIT conducting

SCHUBERT — Symphony No. 3 in D, D.200
- Adagio maestoso—Allegro con brio
- Allegretto
- Menuetto: Vivace
- Presto vivace

MENDELSSOHN — Violin Concerto in E minor, Opus 64
- Allegro molto appassionato
- Andante
- Allegretto non troppo—Allegro molto vivace

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RAVEL — *Ma Mère l'oye* (*Mother Goose*), complete
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- Pavane of the Sleeping Beauty
- Conversations of Beauty and the Beast
- Hop o' my Thumb
- Laideronette, Empress of the Pagodas
- Apotheosis. The Fairy Garden

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Franz Schubert
Symphony No. 3 in D, D.200

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began his Third Symphony on May 24, 1815, broke off work partway through the first movement, began again on July 11, and completed the symphony on July 19. It was likely performed in private by an amateur orchestra which had grown out of the Schubert family string quartet, but it had its first public performance only on February 19, 1881, when August Manns conducted it at the Crystal Palace in London. Erich Leinsdorf led the first Tanglewood performance of Schubert's Symphony No. 3 on July 10, 1964; Christoph Eschenbach gave the most recent Tanglewood performance on July 14, 1984. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani and strings.

In 1815, when Schubert was eighteen, his future was doubtful. His strongest and most natural inclinations were toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father had taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist and his father was cellist. Like his brothers, Schubert had been sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of *Hofkapellmeister* Antonio Salieri, and there, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, the first two of Beethoven's, and overtures, as well as music by other composers. It was this orchestra that played Schubert's First Symphony, in D major, which he completed in October 1813.

1813 was also Schubert's last year at the *Stadtkonvikt*. His voice had broken the previous summer, ending his time as a chorister, and he left there in November 1813, turn-

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ing down a fellowship, perhaps due to a disciplinary matter. Now came the crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time he managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which Schubert himself successfully conducted at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig* (the pathbreaking *Gretchen am Spinnrade* was written on October 19 the year before). Despite all this, the break from schoolmastering came only after friendship with individuals like Josef von Spaun, eight years Schubert's senior, who had helped organize the *Stadtkonvikt* orchestra and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

There is, however, nothing uncertain about the boundless energy which characterizes the fast movements of Schubert's first three symphonies. The upward-rushing

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scales of the Third Symphony's Adagio introduction play an important part in the Allegro that follows. The dotted rhythms of the first theme, for clarinet, and second theme, for oboe, provide much of the energy that, along with punctuation from brass and drums, keeps things moving; the prominence of these rhythms, plus the contour of the first theme, have led many commentators to see in this symphony foreshadowings of the great C major. (Those inclined to look for such resemblances may find them also in the four-note upbeat-motive of the Third Symphony's finale.)

Given the shaping and structure of the marchlike Allegretto, and assuming Haydn as a model, we have every reason to expect from Schubert a theme-and-variations movement in second place. Instead we get a middle section with a jaunty new tune given first to oboe, then to flute, and a repetition of the march to round things out. For his third movement, Schubert writes the most vigorous minuet we're likely to encounter, offset by a "real" Trio (with instrumentation reduced to oboe, bassoon, and strings) of "oom-pah-pah" charm.

The tarantella theme of the whirlwind finale is darkened by minor-mode shadows and marked by offbeat punctuations from the non-string instruments, and the continued momentum through the second theme is maintained by one of the oldest tricks in the book: the winds move up, the strings move down, and everyone gets louder. Practically the only pauses in the music come between the movement's main sections, but the obvious gearshifts at these points are as amusing as they are startling. Schubert continues to have his fun for as long as he knows we'll listen, and only then does he bring this "madcap affair," as one Schubert scholar has described it, to a stop.

—Marc Mandel

Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on November 24, 1849, when Joseph Burke was the soloist with the Philharmonic Society under Theodor Eisfeld. Albert Spalding was the soloist for the first Tanglewood performance of the Mendelssohn Violin Concerto on a special gala benefit under Serge Koussevitzky's direction on August 15, 1941. Itzhak Perlman was soloist for the most recent performance here on August 1, 1987, under Seiji Ozawa's direction. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1936, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial

between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

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Vivaldi had set his seal on the Baroque concerto by composing more than five hundred examples, certain features had been passed on from one generation and one composer to another. Elements that worked in the Baroque style became anachronistic a century later. First of all, the traditional concerto built its first movement on a formal pattern that alternated statements by the full orchestra (ritornellos) with sections featuring the soloist. It was an effective device when the ritornellos were short summaries of the musical material and functioned like the pillars of a bridge to anchor the free flight of the soloist. Even in the time of Mozart, the ritornello principle worked, despite the greater length of the concerto, because Mozart, at least, was able to dramatize the opposition between the solo and the orchestra, to make the soloist a musical personality, carefully balanced against the full ensemble. But the increasingly elaborate form, now related to sonata form, meant that the orchestral ritornello was getting longer and longer. Instead of waiting perhaps a minute or two to hear the soloist, the audience had to wait five minutes or more. Proportions seemed skewed. In his last two piano concertos, Beethoven tried to change that somewhat by intro-

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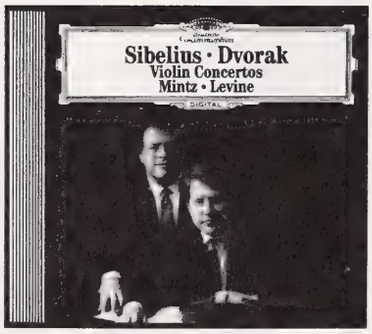

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ducing the soloist and establishing his personality at the outset, and then proceeding with the normal full orchestral ritornello. Mendelssohn takes the much more radical step of dispensing with the tutti ritornello entirely, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his own. Theoretically only two chords are necessary after this point for the movement to end (though in practice there is usually a somewhat longer coda). But everything comes to a standstill (as far as the composer's work is concerned) while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece or that it may be so long and elaborate as to submerge entirely the composition it is attached to. The problem is not perhaps quite so serious when the composer himself provides the cadenza, because it is then at least in an appropriate style. But the absurdity of coming right up to the end of the movement and suddenly putting everything on hold is unchanged. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a

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work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the *bass* note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in clapping). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

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Maurice Ravel
Ma Mère l'oye (*Mother Goose*), complete

Joseph Maurice Ravel was born in Ciboure, Basses Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated it as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on November 8, 1912. The first Boston Symphony Orchestra performance of the complete ballet score to* Ma Mère l'oye *was conducted by Seiji Ozawa at a Pension Fund concert only in April 1974. The only previous Tanglewood performance of the complete* Ma Mère l'oye *was given by Michael Tilson Thomas on August 18, 1984. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. (Ravel's opera is patently a major source of musical inspiration for the delightful contemporary opera *Where the Wild Things Are*, with music by Oliver Knussen to a libretto by Maurice Sendak.) Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales that he used as the basis of a suite of simple four-hand piano pieces called *Ma Mère l'oye* (*Mother Goose*)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

The orchestration of Ravel's delicate four-hand piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. The resulting ballet is more elaborately shaped and thus quite different from the simple orchestration of five little piano pieces.

*In French, "Mother Goose" tells fairy tales; the name comes from the preface of Perrault's collection. In English, she is the repository of nursery rhymes, but evidently has no extended stories to relate.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who was responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* (*Stories or tales of the olden times, with morals*) that became known popularly in France as "Mother Goose"; yet Perrault provided only two of the tales for Ravel's suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronette (The Ugly Little Girl), Empress of the Pagodas"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* (*Children's Treasury of Moral Tales*), published by Marie Leprince de Beaumont in 1757.

The ballet begins with an introduction that suggests the world of "*faery*" (to use a favorite word of J.R.R. Tolkien) with distant fanfares—"the horns of Elfland faintly blowing," as Tennyson put it. A twittering of the woodwinds and a trembling in the strings foreshadows the tales to come and leads to the opening curtain.

The first episode (newly added for the ballet) is entitled **Spinning-wheel Dance and Scene**. It is the first part of the tale of the Sleeping Beauty. The orchestra plays a running sixteenth-note figure in 6/8 (the classic musical metaphor for spinning-wheels) as the curtain rises on a garden. An old woman is spinning in one corner, and the Princess Florine enters jumping rope. Then (after a general pause in the orchestra) she begins to play badminton; the game goes on for some little time (though she is evidently playing by herself). Suddenly she trips against the spinning-wheel and is wounded by its distaff. The old lady calls for help, and all the gentlemen and ladies of honor in the court come rushing in, but their efforts to revive the princess are unavailing. Someone remembers the curse of the old fairy—here horns and clarinet recall in hushed tones the opening theme of the Prelude. This leads directly into the second tableau:

Pavane of the Sleeping Beauty. Two ladies-in-waiting prepare the princess for her hundred-year sleep, as the gentlemen and the other ladies dance the pavane, the first of the original piano pieces to appear here in orchestral guise. A pavane is a slow and stately dance (popular in the sixteenth century) in 4/4 time. As the lords and ladies retire, the old woman throws off her ragged garments and reveals herself as the Good Fairy. She kisses the sleeping princess on the forehead, then turns to the back of the stage and whistles with her fingers to her lips (piccolo). Suddenly two little blackamoors appear; her safekeeping is put in their hands. They cover the area of the stage in which Princess Florine is lying with a light curtain and then run up a banner with the name of the first tale to be told inside the frame of the princess's dreams, a few added measures in waltz rhythm leading directly into the scene:

Conversations of Beauty and the Beast. The Beauty enters as the solo clarinet begins its gentle, rocking waltz tune. She goes to a mirror and begins arranging her hair, powdering her face, and admiring the result. The low rumble of the contrabassoon signals the arrival of the Beast. At first she repulses the Beast's declarations of love, and he falls, sobbing, at her feet (all this in a forceful passage for the full orchestra). She begins flirting with him and teasing him coquettishly, as his music becomes more and more impassioned. Suddenly he collapses at her feet (general pause in the orchestra). She takes pity on him and offers her hand; a harp glissando leads up to a shimmering melody played in harmonics on the solo violin, as the Beast turns into a handsome prince who thanks the Beauty for having broken the enchantment that had held him. The two blackamoors salute the princess and unroll a new banner.

Hop o' my Thumb. The music describes a single episode identified by the passage from Perrault's story quoted at the head of Ravel's score:

> He believed that he would have no difficulty in finding his way by means of the breadcrumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb; the birds had come and eaten them all.

Ravel begins the tale with an aimless, wandering figure in the strings (which change meter in each bar from 2/4 to 3/4 to 4/4 to 5/4) suggesting the seven lost woodcutter's children. As they enter, Hop o' my Thumb is crumbling up a piece of bread. When the other six children lament their lost condition, Hop o' my Thumb shows them the crumbs he has strewn on the path, and, reassured, they fall asleep until dawn. In just four measures, Ravel paints brilliantly the musical image of the birds (solo violin harmonics, twittering piccolo and flute) eating up all the crumbs, so that when the boys wake up, not a crumb is to be found. They weep and sob, then start slowly out.

Some connecting music brings back the two blackamoors with a new banner, accompanied by a cadenza for the harp with celesta and eventually flourishes on the flute before the next episode:

Laideronette (The Ugly Little Girl), Empress of the Pagodas. This is a fairly unfamiliar story. A princess was made ugly by a wicked witch. Ashamed of her appearance, she hid herself in a distant castle. One day she met a Green Serpent, who had himself been a handsome prince. They voyage to a country inhabited by Pagodas, tiny people made of jewels, crystal, and porcelain; this turns out to be the country of which the Green Serpent is king. Eventually both the Ugly Little Girl and the Green Serpent are restored to their original form and, of course, they marry. Ravel's music does not attempt to tell the story; it simply provides a colorful depiction of one scene (as described in the excerpt from Mme. D'Aulnoy's *The Green Serpent* printed at the head of the score):

> She undressed and went into the bath. The Pagodas and Pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had violas made of almond shells, for they were obliged to proportion the instruments to their figure.

The scene offers every opportunity for cheerful *chinoiserie*, and Ravel jumps at it, with pentatonic melodic figures, string tremolos, lively "exotic" percussion, and a cheerful little "oriental" tune in the piccolo. The general dance is suddenly interrupted for a *pas de deux* of the Ugly Little Girl and the Green Serpent. But everyone else soon joins with abandon and delight.

Suddenly the distant "horns of Elfland" are heard, and the dancers disappear. It is the signal for the reawakening of the Sleeping Beauty; the two blackamoors quickly remove the curtain that covers her portion of the stage. Now the sun is beginning to rise; birds are calling. As full daylight arrives, we begin the final section of the score, the **Apotheosis** entitled:

The Fairy Garden. Prince Charming enters, guided by Love, and accompanied by a grave and stately slow waltz. He finds the Sleeping Beauty and awakens her just as the day dawns. All the dancers from all the preceding scenes re-enter and group themselves around the Prince and Princess who have been united by Love, as the orchestra builds to joyous fanfares, which, with the blessing of the Good Fairy, bring this tale to a close: "... and they all lived happily ever after."

—S.L.

Emanuel Ax

One of the best-known and most highly regarded musicians in the world, Emanuel Ax has had a distinguished career highlighted by many prestigious prizes, performances with virtually every major symphony orchestra, countless recitals, and numerous successful recordings. He also appears regularly at such festivals as the BBC Proms, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax first attracted public attention in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Piano Competition, held in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize in 1979. An RCA recording contract followed, and many of his more than twenty acclaimed albums became best-sellers; he recently recorded the Beethoven piano concertos with André Previn and the Royal Philharmonic. Now an exclusive CBS Masterworks recording artist, Mr. Ax recorded a collection of Chopin scherzos and mazurkas for his debut album with that label, with several Haydn sonatas scheduled for release. Devoted to chamber music performance, Mr. Ax gives duo recitals with Yo-Yo Ma each season, and their recordings of the Brahms and Beethoven sonatas both earned Grammy awards. During the 1987-88 season he performed the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and at the Bach Festival, and toured with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States. The three artists have recorded the Shostakovich piano trio, Op. 67, and the Dvořák piano trios, and will return to the Far East in September 1989. Mr. Ax often plays trio performances with Yo-Yo Ma and Young Uck Kim, and the summer of 1990 will bring them together again at several European festivals, including Berlin. Recently focusing on music of this century, Mr. Ax has performed works of Sir Michael Tippett, Hans Werner Henze, Aaron Copland, and Arnold Schoenberg. This summer he will give the first performance of Joseph Schwantner's new piano concerto with the St. Louis Symphony under Leonard Slatkin at Lincoln Center's International Festival of the Performing Arts. Mr. Ax's 1987-88 season was highlighted by his debut with the Berlin Philharmonic under Andrew Davis, engagements with the Cincinnati Symphony, Los Angeles Philharmonic, Philharmonia Orchestra, St. Louis Symphony, and Toronto Symphony, and recitals at Carnegie Hall, in Chicago, and in Los Angeles. In addition to Tanglewood, his summer engagements include the Mostly Mozart and Saratoga festivals. Next season his orchestral dates include the Buffalo Philharmonic, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, Philadelphia Orchestra, Philharmonia Orchestra, Rotterdam Philharmonic, Royal Philharmonic, Swedish Radio Symphony, and Toronto Symphony; his recital appearances take him to Avery Fisher Hall, Boston, Paris, Poland, and Italy, among others.

Born in Lwow, Poland, Emanuel Ax moved as a boy to Winnipeg, Canada, with his family. His studies in the precollege division of Juilliard were greatly

supported by the sponsorship of the Epstein Scholar Boys Club of America. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki, their son Joseph, and daughter Sarah. He has appeared frequently with the Boston Symphony Orchestra since his Tanglewood debut in 1978, most recently as soloist in Beethoven's Piano Concerto No. 2 at Tanglewood last summer.

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Peter Serkin

American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he was honored as the first pianist to be awarded a major new international prize—the Premio Accademia Musicale Chigian Siena—in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle and entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin. He also worked with the late Ernst Oster and Marcel Moyse, and he continues to study with Mr. Horszowski and Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony. Reflecting his longstanding and absorbing interest in contemporary music, Mr. Serkin has worked with such composers as Berio,

Takemitsu, Messiaen, and Peter Lieberson, whose 1985 Piano Concerto commissioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Furthering his commitment to today's music, he has undertaken a project of unprecedented scope by commissioning eight composers for works to be performed throughout the United States during the 1989-90 season. Mr. Serkin is also an acclaimed Mozartian; his prize-winning recording with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 was selected by *Stereo Review* as one of the best recordings of the 1970s. Recent additions to Mr. Serkin's discography of more than fifty recordings include, on Pro Arte, the two Brahms piano concertos with the Atlanta Symphony under Robert Shaw, the last sonatas of Beethoven, and Schubert dances. His recent album of solo works by Stravinsky, Wolpe, and Lieberson on New World was named "Best Recording of the Month" by *Stereo Review*. For CBS Masterworks he collaborated with Isaac Stern and Claudio Abbado in the Berg Chamber Concerto for violin and piano with winds, and for Erato he has recorded the Schoenberg Piano Concerto with Pierre Boulez and the London Symphony. Mr. Serkin's 1987-88 schedule has included more than sixty concerts and recitals, highlighted by appearances with major symphony orchestras, United States recital performances of Mozart, Chopin, Beethoven, and Peter Lieberson's *Bagatelles*, a recital tour of Italy and Switzerland, and the Paris premiere of Takemitsu's *Riverrun* for piano and orchestra with the Orchestre de Paris. Mr. Serkin has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970, and he has been a faculty member at the Tanglewood Music Center since 1985.

Gerald Elias

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, after attending Oberlin College and graduating from Yale University. He began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School, Gerald Gelbloom, and former BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the Boston Pops. A 1973 Tanglewood Music Center Fellow, he is a faculty member at the Boston University Tanglewood Institute. He and BSO colleague Ronan Lefkowitz have performed frequently as a violin

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duo throughout the eleven years that they have been colleagues in the Boston Symphony Orchestra. During the 1985-86 season, while on sabbatical from his BSO position, Mr. Elias toured Japan, New Zealand, and Australia in concert. Mr. Elias has just recently been appointed associate concertmaster of the Utah Symphony Orchestra, a position he will assume this fall.

Ronan Lefkowitz

Born in Oxford, England, violinist Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. A graduate of Brookline High School and Harvard College, his teachers included Max Rostal, Gerald Gelbloom, Joseph Silverstein, and Szymon Goldberg. He was concertmaster and a frequent soloist with the Greater Boston Youth Symphony, and he was concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski at St. Moritz, Switzerland, in August 1969, when he won first prize as the most promising young violinist at the International Festival of Youth Orchestras. A 1972 winner of the Gingold-Silverstein Prize at the Tanglewood Music Center, Mr. Lefkowitz has made numerous recital appearances in the Boston area.

Marylou Speaker Churchill

Marylou Speaker Churchill began her violin studies in Oregon with Catherine Peterson and Raphael Spiro. She was a summer student at Tanglewood, Aspen, and Marlboro, and she also studied violin with Joseph Silverstein at the New England Conservatory of Music, where she received her bachelor of music degree in 1967. In 1970, after three years of varied freelance work in Boston and Los Angeles, she joined the Boston Symphony Orchestra; she became principal second violin at the beginning of the 1977-78 season. Ms. Churchill has given recitals across the United States, and she has appeared with the Boston Pops Orchestra and

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with various orchestras in New England. During the winter she teaches on the faculty of the New England Conservatory Extension Division, as well as privately. During the summer she is on the chamber music faculty of the Tanglewood Music Center and the violin faculty of the Boston University Young Artists Institute at Tanglewood.

Roberto Diaz

Violist Roberto Diaz joined the Boston Symphony Orchestra during the 1985-86 season. His teacher at the Chilean Conservatory of Music in Santiago and then at the Georgia Academy of Music in Atlanta was Manuel Diaz; he then studied with Burton Fine at the New England Conservatory of Music, and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia. In 1980, when he was a Fellow at the Tanglewood Music Center, Mr. Diaz won the Gustav Golden Award. Formerly assistant principal viola of the Minnesota Orchestra, Mr. Diaz has been a member of the Boston Pops Esplanade Orchestra, the Boston Ballet Orchestra, and the Handel & Haydn Society Orchestra. He has been soloist with the Savannah Symphony and the Atlanta Chamber Orchestra, and he has appeared in recital in Georgia and Massachusetts.

Carol Procter

Cellist Carol Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship to Rome in order to do so. Before joining the BSO, she was a member of the Springfield Symphony and the Cambridge Festival Orchestra, as well as principal cellist of the New England Conservatory symphony and chamber orchestras. Born in Oklahoma City, she studied at the Eastman School of Music and the New England Conservatory, where she received her bachelor's and master's degrees. Ms. Procter received a Fromm Fellowship to study at the Tanglewood Music Center and was a 1969-70

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participant in the BSO's cultural exchange program with the Japan Philharmonic. She is a member of the New England Harp Trio with her BSO colleagues Lois Schaefer, flute, and Ann Hobson Pilot, harp.

Ann Hobson Pilot

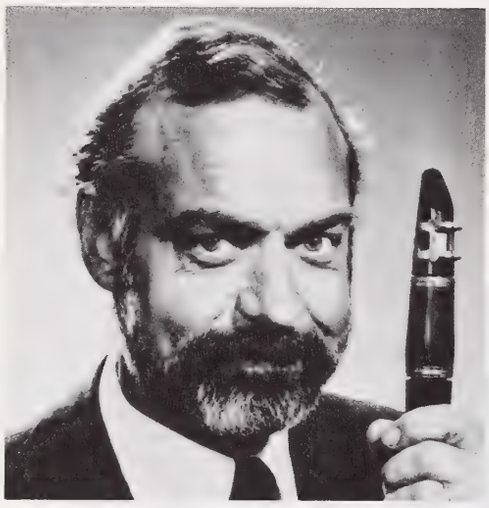
Principal harp of the Boston Symphony Orchestra and Boston Pops Orchestra since 1980, Ann Hobson Pilot began studying the piano at age six with her mother, a former concert pianist and teacher in the Philadelphia public schools. She switched to harp while in high school, continuing her training with Marilyn Costello at the Philadelphia Musical Academy and with Alice Chalifoux at the Cleveland Institute of Music. Ms. Hobson Pilot played second harp in the Pittsburgh Symphony and principal harp in the National Symphony before joining the Boston Symphony Orchestra in 1969. A member of the contemporary music ensemble Collage and a founding member of the New England Harp Trio, she has also participated at the Marlboro Music Festival in Vermont. In addition to solo appearances with the Boston Symphony and the Boston Pops, Ms. Hobson Pilot has been guest soloist with numerous other orchestras in this country and abroad. A faculty member at the New England Conservatory of Music and the Tanglewood Music Center, she has also taught at the Philadelphia Musical Academy and at the Temple University Music Festival. Ms. Hobson Pilot received an honorary Doctor of Fine Arts degree from Bridgewater State College in Massachusetts this past May.

Leone Buyse

Leone Buyse is assistant principal flute of the Boston Symphony Orchestra and principal flute of the Boston Pops Orchestra. She earned her bachelor's degree in music from the Eastman School and her master's degree from Emporia State University in Kansas. Before joining the Boston Symphony Orchestra in 1983 she was a member of the Rochester Philharmonic and the San Francisco Symphony, and principal flute of the New Hampshire Music Festival Orchestra. She has appeared as soloist with those orchestras, as well as with the Orchestre de la Suisse Romande. Ms. Buyse was awarded a Fulbright grant to study flute in Paris in 1968, and in 1969

she was a finalist in the Geneva International Competition. The following year she won the Mu Phi Epsilon International Competition. Her teachers have included Joseph Mariano, Michel Debost, Jean-Pierre Rampal, Marcel Moyse, and David Berman.

Peter Hadcock



Peter Hadcock is E-flat clarinetist and assistant principal clarinetist of the Boston Symphony Orchestra, which he joined in 1965. Mr. Hadcock holds a bachelor's degree and performer's certificate from the Eastman School of Music. He has played solo and chamber music recitals throughout the northeast, and he has presented master classes in the United States in the People's Republic of China. Mr. Hadcock has taught at the State University of New York at Buffalo and at the Hartt School of Music in Connecticut. Currently on the faculties of the New England Conservatory and the Tanglewood Music Center, he was visiting professor of clarinet at Eastman in the spring of 1982. Mr. Hadcock has edited music for International Music Publishers, has had articles published in several magazines, and has compiled a book of excerpts for E-flat clarinet.

Martin Amlin

Pianist and composer Martin Amlin maintains a busy schedule of performing, composing, and teaching in the Boston area. His musical training was at the Eastman School of Music, where he received a doctorate, and in France, where he studied with Nadia Boulanger. Among his many awards are an ASCAP Grant to Young Composers, a Massachusetts Artists Foundation Fellowship, and a National Endowment for the Arts Composer Fellowship. He has been a resident at Yaddo and the MacDowell Colony, and he was awarded fellowships to the Tanglewood Music Center for four consecutive summers. Mr. Amlin has been a soloist with the Boston Pops on several occasions, and he is Assistant to the Conductor for the Tanglewood Festival Chorus as well as rehearsal pianist for the Boston Symphony Orchestra. Mr. Amlin is on the faculty of Boston University's School for the Arts, and he has recorded for Sine Qua Non, Folkways, Opus One, and Wergo.

Charles Dutoit

Charles Dutoit, music director of the Montreal Symphony, was born in Lausanne, Switzerland. He received formal musical training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1967 he became music director of the Berne Symphony and assistant conductor of the Zurich Tonhalle Orchestra. Subsequently he was music director of the Göteborg Symphony and the National Symphony Orchestra of Mexico; he has since appeared as guest conductor with more than 150 orchestras throughout the world. In February 1977 Mr. Dutoit appeared for the first time as guest conductor of the Montreal Symphony Orchestra; six months later he was appointed music director of that orchestra, resulting in a musical partnership recognized today as one of the world's most successful. Mr. Dutoit and the Montreal Symphony made their first Carnegie Hall appearance in 1982; they have returned annually for sold-out appearances since then. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony have produced close to thirty recordings, winning a total of eighteen international awards. Mr. Dutoit's numerous recordings may be heard on the Decca/London, Deutsche Grammophon, Philips, CBS, and Erato labels. This past April, at the time of his most recent BSO appearances, he recorded Sofia Gubaidulina's *Offertorium* with Gidon Kremer and the Boston Symphony Orchestra for Deutsche Grammophon. Mr. Dutoit's many international tours with the Montreal Symphony have included Canada and the western United States in 1981, fifteen European concerts in 1984, fifteen concerts in Japan and at the Hong Kong Festival in 1985, and a fourteen-concert tour of the United States in 1986. In August 1987 he and the Montreal Symphony became the first Canadian orchestra to give five consecutive performances at the Hollywood Bowl in Los Angeles. In November 1987 they toured six European countries.

In addition to his work in Montreal, Charles Dutoit regularly conducts such major North American ensembles as the orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. From 1983 to 1986 he was principal guest conductor of the Minnesota Orchestra. Mr. Dutoit travels to Europe each year to conduct the orchestras of Berlin, Munich, Amsterdam, Paris, and London, and he is a frequent guest conductor with the Israel Philharmonic Orchestra. Mr. Dutoit made his Covent Garden debut with *Faust* in 1984 and returned there in 1986 for six performances of *The Tales of Hoffmann*. He made his Metropolitan Opera debut earlier this season with *The Tales of Hoffmann*, a production telecast this March on PBS. He returns to the Metropolitan Opera in 1990 for a three-month stay. In 1982 Mr. Dutoit was named "Artist of the Year" by the Canada Music Council and was named "Great Montrealer" by popular vote. He has received "*honoris causa*" doctorates from the University of Montreal and the University Laval in Quebec City. He has conducted the Boston Symphony Orchestra both at Symphony Hall and Tanglewood on many occasions since his first BSO appearance in February 1981.

Shlomo Mintz

Violinist Shlomo Mintz has won the esteem of his colleagues, the acclaim of critics and audiences, and several prestigious prizes, including three Grand Prix du Disque for his recordings and the Premio Accademia Musicale Chigian Siena in recognition of his outstanding level of artistic achievement. Born in Moscow in 1957, Mr. Mintz emigrated two years later with his family to Israel, where he studied with the renowned Hungarian violinist and teacher Ilona Feher. He made his concerto debut at age eleven with the Israel Philharmonic under Zubin Mehta. Soon afterwards he performed Paganini's First Violin Concerto with that orchestra with just one week's notice after Itzhak Perlman became ill. These performances marked not only the beginning of Mr. Mintz's career but the establishment of a now longtime performing relationship with Zubin Mehta. In 1973, while at the Juilliard School in New York, Mr. Mintz made his Carnegie Hall debut with William Steinberg and the Pittsburgh Symphony. An extensive European tour in 1977 included concerto performances with Carlo Maria Giulini, Antal Dorati, and Daniel Barenboim, and he has since performed with virtually all the major orchestras and conductors and has been heard in recital and chamber music concerts in music centers and at leading festivals throughout the world.

With more than one hundred concerts each year, Mr. Mintz's schedule includes concerto appearances, recitals, and chamber music, as well as master classes and recordings. In addition to his Boston Symphony appearances, the current season has brought performances with the Cleveland Orchestra under Christoph von Dohnányi, the Philadelphia Orchestra under Charles Dutoit, and a nine-city recital tour of the United States with Yefim Bronfman, including their first joint New York appearance, at Avery Fisher Hall. Mr. Mintz's European engagements this season included concerts with Claudio Abbado and the Berlin Philharmonic, Riccardo Chailly and the Concertgebouw Orchestra, the Israel Philharmonic in London and Israel, the London Symphony Orchestra, and the Rotterdam Philharmonic. In the spring, with Mr. Bronfman, he undertook a twenty-five-city recital tour of Germany, Australia, and Italy. He also toured the Far East with the Israel Chamber Orchestra and performed in chamber music concerts in Australia.

Mr. Mintz is an exclusive Deutsche Grammophon recording artist. Among his most recent releases are the violin sonatas of Fauré with pianist Yefim Bronfman, a collaboration which won a Grand Prix du Disque; the Sibelius and Dvořák violin concertos with James Levine and the Berlin Philharmonic; Mendelssohn sonatas with pianist Paul Ostrovsky; and the Beethoven Violin Concerto with the Philharmomia Orchestra under Giuseppe Sinopoli. He has also recorded the Brahms Violin Concerto, with the Berlin Philharmonic and Claudio Abbado. Mr. Mintz made his BSO debut at Tanglewood in 1978 and his first Symphony Hall appearances with the orchestra this past February, performing the Tchaikovsky Violin Concerto on the latter occasion.

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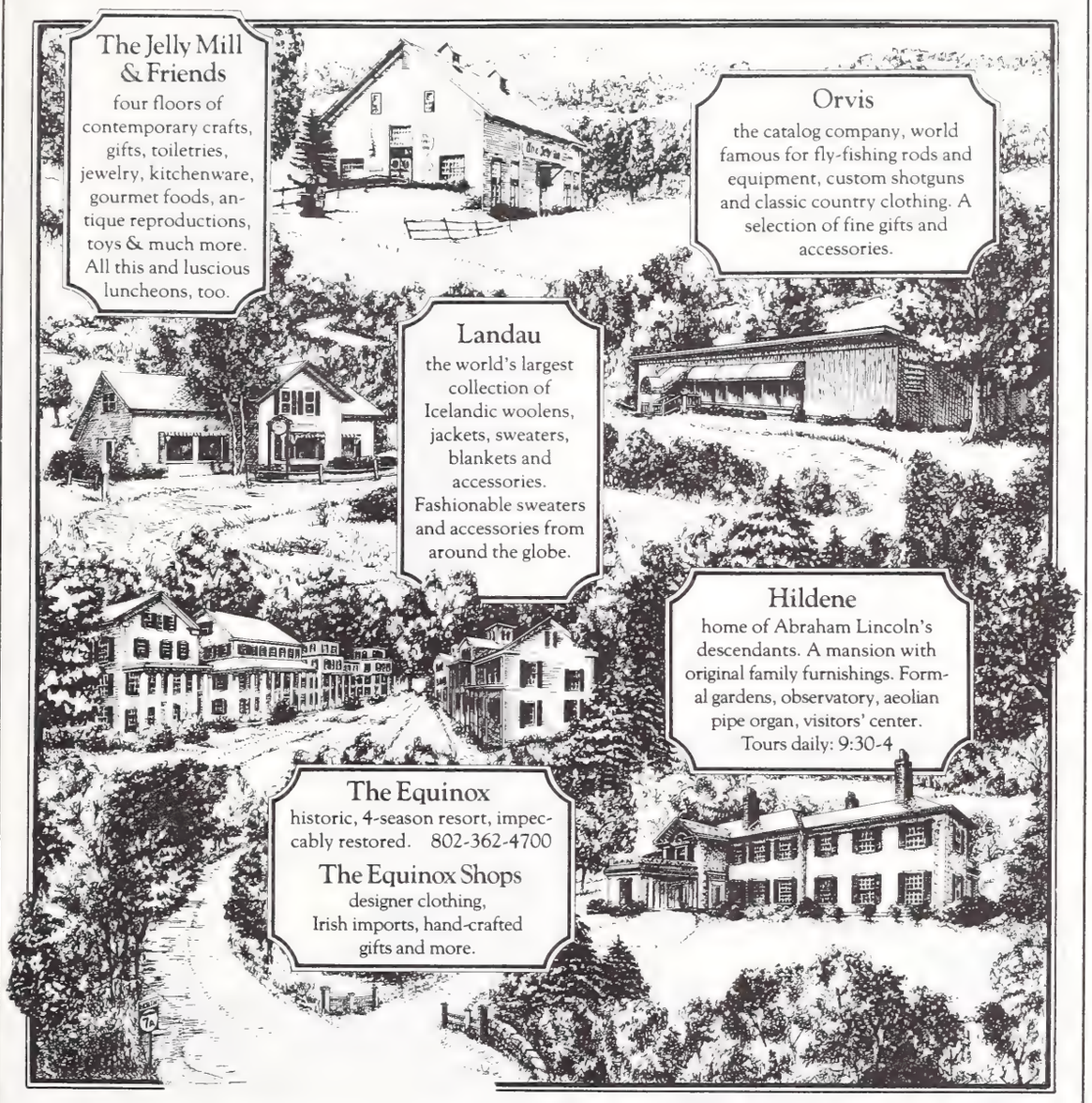

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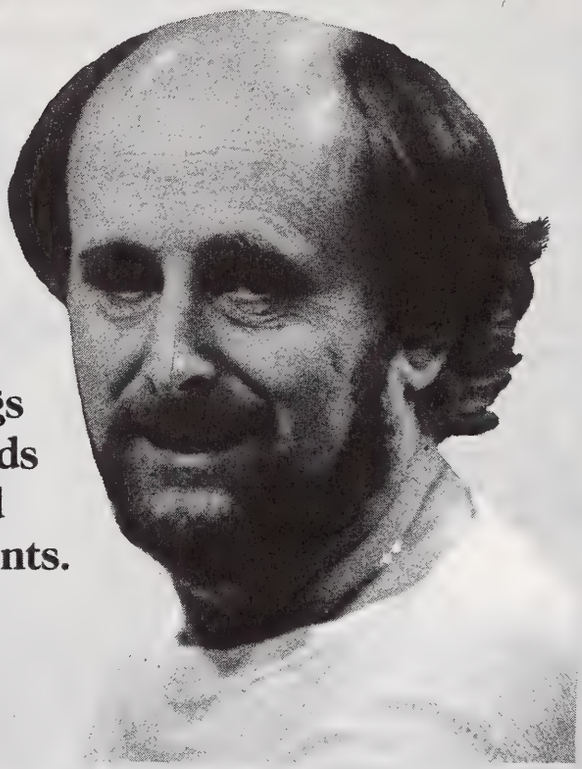

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HAYDN — Symphony No. 49 in F minor, *La passione*
- Adagio
- Allegro di molto
- Menuet e trio
- Finale: Presto

MOZART — Clarinet Concerto in A, K.622
- Allegro
- Adagio
- Rondo: Allegro

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BEETHOVEN — Symphony No. 2 in D, Opus 36
- Adagio molto—Allegro con brio
- Larghetto
- Scherzo: Allegro
- Allegro molto

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Joseph Haydn
Symphony No. 49 in F minor, *La passione*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. The Symphony No. 49 was composed in 1768, but nothing is known about its first performance; the nickname "La passione" suggests that it may have been intended for Good Friday. This is the first Tanglewood performance of Haydn's Symphony No. 49. The symphony is scored for two oboes, two horns, strings, and continuo.

During the last half of the 1760s, Haydn's music underwent a change that was once called a "Romantic crisis" and later labeled "*Sturm und Drang*." The most important of the musical elements that characterized this period was a much greater frequency of large works in minor keys where the minor was employed to project emotional passions (as opposed to the hundreds of minor-key Baroque compositions, such as Vivaldi concertos, that suggested a kind of intense jollity). Other elements contributing to the increased expressiveness of the music were syncopation, a wider range of dynamic marks, and the use of contrapuntal forms.

The names that have been applied to this period reflect the preoccupations of the scholars who coined them. "Romantic crisis" hints at the belief that biographical facts are inevitably reflected in the music, so that if the music seems somehow more "expressive," the explanation for it must lie somewhere in the composer's private life. *Sturm und Drang* ("storm and stress") is a literary term borrowed from the subtitle of a play by Friedrich Maximilian von Klinger to refer to a sudden outpouring of intensely subjective, egocentric plays and stories (among them the earliest large works of

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Goethe); applying the term to Haydn's music, however, suggests a literary inspiration that is simply not present. In fact, most of Haydn's so-called *Strum und Drang* symphonies were composed before the literary *Sturm und Drang* got fairly under way.

Recently, Haydn's biographer, H.C. Robbins Landon, observing that many Austrian composers contemporary with Haydn (most of whom are virtually unknown to the modern concertgoer—Florian Leopold Gassmann, Carlos d'Ordoñez, Karl Ditters von Dittersdorf, and Johann Baptist Vanhal) underwent a similar change at about the same time, has spoken of "the Austrian musical crisis," a general term that avoids the biographical and literary fallacies. But what caused this sudden surge of interest in the minor key and the expressive devices that accompanied it? No one has come up with a convincing explanation.

Whatever the reason for their composition, the so-called *Sturm und Drang* symphonies of Haydn provided a concentrated opportunity to exploit a certain kind of musical expression, to perfect techniques that could be used to momentary effect in later symphonies in major keys, hence to expand his control of his materials. And of this group of symphonies, the one numbered 49 (the numbering does not accurately represent order of composition) is among the darkest and bleakest.

The nickname, *La passione*, implies a connection with Good Friday, and the sequence of movements (slow-fast-slow-fast) is actually the pattern of the old Baroque genre of the church sonata (*sonata da chiesa*); the fact that all four movements are in the home key also suggests the Baroque. *La passione* was, in fact, the last of a series of symphonies with this peculiar order of movements (Nos. 5, 11, 18, 21, 22, and 34 had preceded it), but it is certainly the culmination of the entire series. Haydn never attempted another work on the same pattern. Henceforth, if he wanted to give special weight to the opening of a symphony, he would write a slow introduction to an Allegro (as he did in all of the "London" symphonies), after which the bulk of the first movement was in a fast tempo.

The almost unchanging mood of the opening movement (in which the darkness is only momentarily dispelled by modulation) is totally cancelled by the leaping main theme of the second movement with its racing accompaniment. The minuet has no hint of the dance, but the Trio brings a welcome brightness, with a major key and solo passages for oboes and horns. The final movement rushes to a furious conclusion with one of those monothematic sonata forms that are Haydn's trademark.

The psychological depths hinted at in the symphony struck a responsive chord, it seems, in a Europe that was on the verge of embracing the subjectivity of romanti-

cism. Dozens of copies are found from Padua, in the south, as far west as Spain; it was, moreover, printed in Paris and London. Few symphonies of the eighteenth century approached such a wide distribution. And for the composer, the *Sturm und Drang* symphonies, No. 49 among them, consolidated his control of the darker modes of expression, which he could henceforth employ as a foil in the predominantly major-key symphonies to come.

—Steven Ledbetter

Wolfgang Amadè Mozart
Clarinet Concerto in A, K.622

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. At some point between the end of September and mid-November 1791, Mozart wrote a concerto for the clarinetist Anton Stadler, who presumably gave its first performance in Vienna soon after. The concerto does not, however, survive in the form in which Mozart wrote it and is generally played in an adaptation of unknown authorship dating from about 1800. Benny Goodman was soloist under Charles Munch's direction for the first Tanglewood performance of Mozart's Clarinet Concerto on July 6, 1956; Harold Wright was soloist for the most recent performance, under Seiji Ozawa's direction, on August 5, 1979. The orchestra consists of two flutes, two bassoons, two horns, and strings.

Anton Stadler gets a generally bad press in the Mozart literature. "Dissolute" is an adjective frequently applied, and one of Mozart's sniffier relatives, his sister-in-law Sophie Haibel, counted him among the composer's "false friends, secret bloodsuckers and worthless persons who served only to amuse him at the table and intercourse with whom injured his reputation." We know little about Stadler's life, not where he was born, nor when he and his younger brother Johann, also a clarinetist, came to Vienna. Köchel tells us that Stadler was fifty-nine when he died in June 1817. Both Stadlers were in the orchestra of Prince Galitzin, the Russian ambassador in Vienna, whose grandson would become one of Beethoven's last and most important patrons. Stadler's first known contact with Mozart was in March 1784 when he took part in a concert at which the major work seems to have been the big wind serenade in B-flat, K.370a(361). Like Mozart, he was a Freemason, though they belonged to different lodges. Mozart liked him, particularly as a companion for those pleasures of the table (including the gambling table) of which Mozart's widow and her second husband were so disapproving. Mozart even lent Stadler 500 gulden, without security, a debt that went unpaid.*

Stadler's artistry was never in dispute. Here is a rhapsody from the pen of Johann Friedrich Schink, a Prussian-born critic of theater and opera who lived in Austria from 1780: "My thanks to you, noble Virtuoso! Never have I heard the like of what you contrive with your instrument. Never should I have imagined that a clarinet might be capable of imitating the human voice as deceptively-faithfully as it was imitated by you. Verily, your instrument has so soft and so lovely a tone that none can resist it who has a heart, and I have one, dear Virtuoso. Let me thank you!" Still more

*A considerable bundle, more than Mozart's normal commission fee for an opera and nearly two-thirds his annual salary as an Imperial Court musician. It is hard to imagine Mozart with such a sum at his disposal. Perhaps he won it gambling, Stadler borrowing it quickly before it got turned back into chips.

telling is the testimony of what Mozart wrote for Stadler—the concerto; the quintet, K.581, of all but equal loveliness; perhaps the rich and subtle E-flat trio with viola and piano, K.498; certainly the obbligatos in two of the arias in *La clemenza di Tito*, Sesto's "*Parto, parto*" and Vitellia's "*Non più di fiori*" (Mozart had taken Stadler along for this opera's premiere in Prague on September 6, 1791, and reported home with delight that the clarinetist had received ovations for his playing). It may also be that the late addition of clarinet parts to the Symphony No. 40 in G minor was undertaken to please the Stadlers.

Mozart wrote for the clarinet as early as 1771 when it was just beginning to be established as a normal part of the orchestra, but his real discovery of its character came about in the '80s. The soft edge of its tone, the vocal aspect that Schink noted in Stadler's playing, its virtuosic potential in matters of range and flexibility all made it an ideal voice for Mozart's fantasy and musical thought. At that time, the lower register of this relatively new instrument was accounted colorless as well as a bit uncertain in pitch. Stadler was particularly concerned to improve that deficiency, and more, he wanted to extend the range downwards. He therefore built, or had built for him, clarinets that added four semitones at the bottom, encompassing the low A on the bass staff for the A-clarinet and the corresponding B-flat for the instrument in that key. It is for one of Stadler's stretch models that Mozart wrote the quintet, the brilliant obbligato to "*Parto, parto*," and the concerto. The trouble is that Mozart's autograph manuscripts of the quintet and the concerto do not survive, and for the concerto our earliest sources are three printed editions published by Sieber (Paris, possibly as early as 1799), André (Offenbach, 1801), and Breitkopf and Härtel (Leipzig, 1801 or 1802). In each of these the concerto has, as it were, been shrunk to accommodate the compass of an ordinary clarinet in A, for it seems that the Stadler extension did not catch on. The anonymous reviewer of the Breitkopf edition in the March 1802 issue of the

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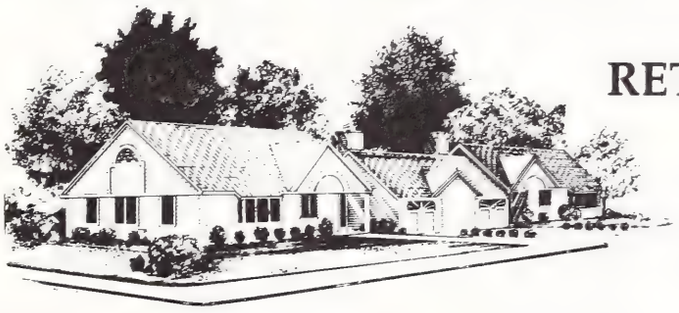

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Allegemeine musikalische Zeitung (it may well have been the editor himself, Johann Friedrich Rochlitz, one of the most astute critics in the history of the profession) was informed about the situation and had evidently seen Mozart's original score. He writes that, given how rare instruments with the extension are "so far," he understands the publisher's decision from the commercial point of view; nonetheless, he wishes Breitkopf might have given both versions, with the adaptation in small notes, and he adds that "the concerto has not exactly gained from the changes." Since 1948, several scholars, notably George Dazeley, Jiři Kratochvíl, Milan Kostohryz, and Ernst Hess, have taken an interest in the problem of what is now, following Kratochvíl's lead, generally called the basset clarinet (Stadler had no special name for the instrument). Some builders, editors, and players have carried their conclusions into the real world of practical music-making, and speculative reconstructions of the lost original have been published, performed, and recorded, tending to support the contentions of the nameless critic of 1802.

The history of Mozart's concerto is both complicated and clarified by the existence of an autograph fragment, 199 measures long, of a concerto in G for basset horn with an orchestra of flutes, horns, and strings. (The basset horn is a gently mournful relative of the clarinet, with a range down to the F at the bottom of the bass staff. Mozart was fond of it, and it still shows up as late as a number of the scores of Richard Strauss.) This fragment, K.621b, whose date we do not precisely know, but which most scholars now assume to be 1791, closely corresponds to a little over half the first movement of the Clarinet Concerto as we know it; from it, moreover, we can infer what the clarinet solo part looked like before the arrangers got their hands on it. Just why and when Mozart abandoned his basset horn score and switched to Stadler's "basset clarinet" is yet another pair of questions to which we have no answer. Trying to sort out the chronology of the concerto, we see that Mozart returned in mid-September to Vienna from Prague, where he had conducted *Don Giovanni* and introduced *La clemenza di Tito*, Stadler remaining behind to play more opera performances and to give a concert of his own on October 16; that he entered *The Magic Flute* in his catalogue as complete on September 28 and conducted its first performance on the 30th; that in a letter to his wife, who had gone to take the waters at Baden, he reported on October 7/8 that he was scoring "Stadler's Rondò," that is to say, the finale of the concerto. It was the last major work he completed, with only the Little Masonic Cantata, K.623, and the fragments of the Requiem to follow. He conducted the can-

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tata on November 18, went ill to bed two days later, and died on December 5 at one o'clock in the morning.

Given the vagueness of reports and the peculiarities of eighteenth-century medical terminology, we cannot tell for sure what Mozart died of: biographers have offered us everything from Bright's disease to a broken heart. Whatever it was, it must have been sudden and acute. German writers like to refer to the Mozart of 1791 as "*todgeweiht*" or "*vom Tode gezeichnet*," dedicated to death or bearing the stigmata of death, but that is sentimental rubbish. He knew discouragement and depression then, and our knowledge of the state of his marriage is dim, but 1791 was a year of what we might call Mozartian energy, one that began with the composition and performance of his last piano concerto, K.595 in B-flat; in which he also wrote *The Magic Flute* and *La clemenza di Tito*,* preparing both for performance; in which he composed the Clarinet Concerto; and in which the smaller works include such marvels as the *Ave verum corpus*, K.618, and the F minor Fantasy for a mechanical clock, K.608 (best-known now in a transcription for piano duet).

There is a recognizable Mozart-in-A-major mood, gently lit, more apt to be serene than impassioned, with the sense of physical energy somewhat muted, the music being likely to start with a theme that descends from E: the first movements of the Clarinet Concerto, the Clarinet Quintet, and of the Piano Concerto No. 23, K.488, exemplify it. In the Clarinet Concerto, Mozart reveals before long that there is more to the first theme than innocence, that it lends itself to closely worked polyphonic

*The received idea about *La clemenza di Tito* has been that it is an inferior work, composed at a low level of inspiration, hamstrung by *opera seria* convention. But Goethe, Stendhal, Shelley, and Möricke were among those who loved it, and in the past decade, particularly because of the production at the Royal Opera House, Covent Garden, conducted by Colin Davis, it has undergone a long overdue critical rehabilitation.

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elaboration. The clarinet, once it has entered, introduces new ideas that expand the expressive range in the direction of a certain gently unstressed melancholy. The slow movement is an Adagio, and that in Mozart is rare and a sign always of special seriousness.* This Adagio, whose beauty is of a truly ineffable sort, begins in calm, but grows to admit Mozart's tribute to Stadler's (and his instrument's) virtuosity and vocality. In the rondo that brings the concerto to its close, Mozart again shows how simple beginnings may lead to unexpected riches. Describing it, H.C. Robbins Landon invokes *The Winter's Tale*, where once it is said that "the heart dances, but not for joy."

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Ludwig van Beethoven
Symphony No. 2 in D, Opus 36

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 6, 1827. The Second Symphony was composed during the summer and fall of 1802; its first performance took place on an all-Beethoven concert given at the Theater-an-der-Wien in Vienna on April 5, 1803 (the program also included the First Symphony as well as the premieres of the Third Piano Concerto and the oratorio "Christ on the Mount of Olives"). Serge Koussevitzky led the first Tanglewood performance of Beethoven's Second Symphony on August 10, 1939; Kurt Masur led the most recent Tanglewood performance on July 21, 1984. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

During the summer of 1802 Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, located in the low mountains to the northwest of Vienna. Heiligenstadt would be but one in a lengthy list of temporary residences of the peripatetic Beethoven were it not for one incident that took place there not long before he returned to the city. Having gone to Heiligenstadt in the first place on the advice of his doctor, who suggested that the rural quiet of the village might improve his hearing, which had already begun to concern him deeply, Beethoven fell into a deep, suicidal despair and on October 6, 1802, gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a lengthy farewell that combined elements of self-justification (trying to explain his apparently misanthropic nature) with rhetorical moralisms on the importance of virtue (which, he says, restrained him from taking his own life) and passionate outbursts expressing his unhappiness. After writing this document, Beethoven sealed it up in his papers (where it was discovered after his death, a full quarter of a century later) and went on with the business of living and composing.

In any case, the musical works sketched and completed at Heiligenstadt that summer—including the Opus 30 violin sonatas, the Opus 31 piano sonatas, and the Sec-

*The A major piano concerto, K.488, is the only other concerto of Mozart's mature years to have an adagio slow movement, though they occur in two of the violin concertos of 1775, the G major, K.216, and the A major, K.219. If you add the G major flute concerto, K.285c(313) (actually an Adagio ma non troppo), the wind serenades in B-flat and E-flat, K.370a(361) and 375, the *Hunt* Quartet, K.458, the G minor and D major viola quintets, K.516 (also qualified by "ma non troppo") and 593, and the D major piano sonata, K.576, you just about have the list of slow movements so marked.

ond Symphony—seem entirely to have avoided contamination from the mental world of the Heiligenstadt Testament. The symphony, while vigorous and energetic in the unmistakable early Beethoven manner, is nonetheless smiling throughout, filled with such musical wit as befits a composer who once studied, however briefly, with Haydn. At the same time the Second Symphony is a step forward on the path of the Nine, conquering wider territory than the First.

Following the slow introduction (which is already three times the length of that for the First Symphony), Beethoven presents thematic material that is little more than an arpeggiation of the tonic chord, animated by a rapid turn figure in the tune itself and an answering "fiery flash of the fiddles" (as Grove puts it). At the very outset of the Allegro everything sounds straightforwardly formalistic, but the dovetailing of phrases soon prevents successful prediction of the next event. When the full orchestra takes up the theme, fortissimo, what started out as a simple D major arpeggio rushes up as far as a strongly accented C-natural, the first emphatic out-of-key note; it has consequences later on. The violins begin inserting a measured trill, which appears in

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every movement as a particular fingerprint of this symphony. The second theme is also straightforwardly simple, a marchlike arpeggiation of the dominant key presented first on clarinets and bassoons. At the end of the recapitulation, all is prepared for a short coda, with a few perfunctory reiterations of the tonic D major triad, when the woodwinds suddenly insist on inserting a C-natural—the intrusive note from early in the movement—into the tonic chord. This generates a much more extended coda, which takes on some of the elements of a new development section, something that was to be even more marked in the Third Symphony to come.

The slow movement is one of the most leisurely Beethoven ever wrote ("indolent" is the word that most analysts have used to describe it). It is a full-scale slow-movement sonata form, complete with development and a good deal of internal repetition. But for all its length, the Larghetto never loses momentum, and it remains deliciously pastoral throughout, with just momentary twinges of pain.

Beethoven uses the term "scherzo" here for the first time in a symphony; the corresponding movement of the First Symphony had been called a "*menuetto*," though it had passed far beyond the graceful character of that courtly dance. The third movement of the Second Symphony, though, is a hearty joke (which is what the word "*scherzo*" means) with whirlwind alternations of dialogue, tossing back and forth the basic three-note motive between the instruments, then suddenly bending one pitch to lead off to distant keys, only to return home with equal celerity. In the Trio, the strings roar in mock gruffness on the chord of F-sharp major, only to be reminded (by a fortissimo A from the woodwinds and brasses) that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale is a wonderfully confident achievement, fusing Haydn's wit with Beethoven's newly won breadth and grandeur. The rondo style of the principal theme—a pick-up tossed off in the upper instruments to be answered with a sullen growl lower down—forecasts wit, especially when Beethoven uses that little pick-up to mislead the ear. But the real breadth appears at the end, when a quiet, lyrical idea that has passed almost unnoticed as the transition between first and second themes now takes on an unexpectedly potent force and generates an enormous coda with a whole new developmental section, in which the measured tremolo of the strings, heard here and there throughout the symphony, returns with a fortissimo shake on the same C-natural that had upset the course of the home tonic back in the first movement. From here on the reaffirmation of that firm tonic is the main order of business, to bring the chain of events to a close.

The size of the last movement and the extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt*, who wrote after the first performance: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect." One wonders what he thought of Beethoven's ensuing works.

Basil Lam has noted acutely, apropos of this symphony, "In view of such music as this, let us not lapse into the still received opinion that Beethoven, after writing two promising symphonies, began to brood on Napoleon and found himself great with the *Eroica*." Beethoven's sense of proportion—which allows him to achieve the greatest effects with the simplest and most abstract materials—is already fully in operation with the Second Symphony. And while the ways of genius are wondrous strange, and no one lacking the advantage of hindsight could predict the extraordinary growth that was to come in the Third Symphony, it is not only unfair to patronize Beethoven's Second as an "early work," as "complacently formal," it would be downright foolish.

—S.L.

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STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

CHOPIN — Piano Concerto No. 2 in F minor, Opus 21
- Maestoso
- Larghetto
- Allegro vivace

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INTERMISSION

BARTÓK — Concerto for Orchestra
- Andante non troppo—Allegro vivace
- Giuoco delle coppie: Allegretto scherzando
- Elegia: Andante, non troppo
- Intermezzo interrotto: Allegretto
- Finale: Presto

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Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20

Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. Most biographers have concluded that the first drafts for Don Juan *were made in the fall of 1887; Strauss completed the score in the summer of 1888, and he conducted the first performance on November 11, 1889, with the Court Orchestra in the Grand Ducal Theater of Weimar. The Boston Symphony Orchestra gave the first American performance on October 30, 1891, under the direction of Arthur Nikisch. Jean Morel led the first Tanglewood performance of* Don Juan *on July 24, 1954; Seiji Ozawa led the most recent Tanglewood performance on August 25, 1985. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.*

It is altogether fitting that Strauss's *Don Juan*, an evocation of the greatest erotic subject of all time, should be composed under the influence of his own first passion for Pauline de Ahna, the soprano who was eventually to become his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. Pauline was the daughter of a prominent musical villager, General de Ahna, and she had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.

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The story of Don Juan has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni*, of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem *Don Juan* play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who had died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke.

Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don

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Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women who succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

Regarding these excerpts, Donald Francis Tovey wryly remarked, "The philosophy of these sentiments is not good citizenship, but it is neither insincere nor weak. It is selfish, but not parasitic." It is also clearly not a "plot" for a musical score; there is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve merely as a foil for musical ideas, not as individuals.

For a composer whose father consciously restricted his studies to the classics, particularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss conquered the most advanced style of composition and orchestral treatment—and he was himself only twenty-four. Having earlier composed music that carefully followed the "rules" of classical procedure, however irksome they may have become to him, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. Ritter was a devout follower of Liszt and Wagner and had married Wagner's niece. He persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

The first result of the conversion was his four-movement symphony *Aus Italien* (*From Italy*), which fused conventional structures with new ideas. He followed it with the first version of *Macbeth*, which, after a private reading with his orchestra, he withheld for revisions, completed only after the astounding premiere of *Don Juan*.

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. The orchestra took the piece well after the initial shock of the first rehearsals. One of the horn players remarked, "Good God, in what way have we sinned that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals, and he wrote after the premiere, "We laughed till we cried! Certainly the horns blew without fear of death . . . I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face, the whole affair was so strenuous."

From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually was directed almost totally to the operatic stage. Even as he conducted *Don Juan*, *Death and Transfiguration*, the next in his series of "tone poems" (the descriptive term he preferred), lay all but finished on his desk.

The opening pages present a brilliant array of themes that clearly suggest a character of the fullest manly vigor. The first measure offers an oblique approach to the home key of E major through a bold arpeggio in C major that moves purposefully to

the home key by the third measure. The first phrases contain a half dozen brief ideas, all of which will be further developed. For all his new-found independence of formal rules, Strauss shapes this opening like a traditional sonata-form movement with a long and carefully prepared transition (with sustained wind chords, string tremolos, and an expressive violin solo) to the "normal" secondary key of B, in which we hear an extended love scene, easily understood as the "second theme."

This is developed at length in a passage of Tristanesque richness, but as it dies away, the cellos dryly insert the arpeggio from the very opening—here suggesting unmistakably that Don Juan is already somewhat bored with this conquest and ready to move on. This begins a formal "development" of several motives from the first group. It builds into a frenzied climax suddenly breaking off as the woodwinds indicate the presence of a newly captivating woman, while violas and cellos begin the Don's wooing with a yearning theme, to which the flute coyly responds—and refuses his overtures. He continues to urge, though, and her capitulation comes with a poignant oboe melody that introduces a delicate episode in which the woodwinds (with the oboe in the lead) represent the girl's devotion, while the lower strings continue to recall Don Juan in her arms.

As this lovely music dies away, Strauss introduces a bold stroke—an entirely new theme for Don Juan, presented in the four horns in unison, a theme so memorable that it remains the single best-known phrase of the score. It makes of the protagonist something positively heroic as he continues on his quest (despite the oboe's feverish attempt briefly to recall their love). The themes associated with the Don (including the new horn figure) lead suddenly into an elaborate pictorial passage often referred to as the "carnival scene" (possibly a reference to a scene at a masked ball in Lenau's play). A sparkling figure with triplets appears in the woodwinds and is developed at length against some of the earlier material, growing quickly to a pitch of excitement

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that collapses even more suddenly: Don Juan has hit rock bottom. He recalls his three former loves (in the flutes, then oboe and bassoon, finally solo violin).

All this happens over an extended dominant pedal in cellos, double basses, and timpani, suggesting that Strauss intends to recall traditional sonata procedure by arranging a formal recapitulation. Indeed, the dominant pedal continues while two of the themes build to a more confident mood, suddenly pausing as if for a breath—at which the strings launch us into a formal recapitulation. Formal, but not literal. It is much abbreviated, climaxing in the return of the "new" Don Juan theme in the four horns, now in the tonic key of E (which calls for all four players to reach unprecedentedly high notes, no doubt the occasion for the lament of the horn players in Strauss's orchestra who first had to deal with it).

The tail of this theme is extended and developed to an exciting climax, and all seems ready for a triumphant cadence when after a sudden long silence comes the collapse. This is the moment hinted by the passage in Lenau's poem planted at the head of the score: "the fuel is consumed, and the hearth is cold and dark." In Don Juan's final encounter with the brother of one of his conquests, he suddenly realizes the utter futility of his existence. He throws away his sword (a cold minor chord softly played by the orchestra) and is stabbed to death (a single dissonant note inserted into the minor chord by the trumpets, like a sword slipping between two ribs). With breathtaking suddenness the music collapses and ends, bleak and chill.

—Steven Ledbetter

Frédéric Chopin
Piano Concerto No. 2 in F minor, Opus 21

Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed the F minor concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on March 17, 1830. The American premiere took place in New York on November 9, 1861, when the Philharmonic Society performed the work with soloist Sebastian Bach Mills under the direction of Carl Bergmann. Erich Leinsdorf led the first Tanglewood performance of Chopin's F minor concerto on July 24, 1966, with soloist Lilian Kallir; Bella Davidovich was soloist for the most recent Tanglewood performance, under Andrew Davis's direction, on August 9, 1987. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed his two piano concertos within a year of each other, when he himself had barely finished his formal studies. He had begun composition work at the age of twelve with Jozef Elsner, director of the Warsaw Conservatory, in 1822. Chopin's talent as a pianist was recognized even earlier. In February 1818, a month before his eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great

Polish national opera, but that hope was vain, since Chopin only desired to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never composed a piece that did not include the piano, and the bulk of his works are for piano solo. But it is on that instrument that he is most original. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin some sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

In 1829, at the age of nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like *Krakowiak*, the exotic Polish character of which was new to Vienna. When he returned home on September 12 he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). His progress with the work was reported in a series of letters to his friend Titus Woyciechowski. In the earliest of the series, dated October 3, it is clear that Chopin has finished the second movement and probably also the first. Some of this music was inspired by recent romantic passions—remember, he was only nineteen years old!—and Chopin mentions one of these to his friend. Titus knew that he had earlier been charmed by a young singer in Vienna, Mlle. Blahetka, but those tender feelings had been driven out by a new passion for Constantia Gladkowska, a vocal student at the Warsaw Conservatory, whom Chopin describes as

> my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the Adagio of my concerto has been written, and who this morning inspired me to write the little waltz [later published as Opus 70, No. 3, in D-flat] I am sending you.

By October 20, Chopin had clearly written a draft of the finale and had showed part of the concerto to his former teacher Elsner. He wrote to Titus Woyciechowski:

> Elsner has praised the Adagio of my concerto. He says it is original; but I don't wish to hear any opinions on the Rondo just yet as I am not quite satisfied with it. It will be interesting to see whether I shall have completed it by the time I get back [from a visit to Poznan, for which he is on the verge of leaving for a week or two].

His visit was extended by an invitation to the home of Prince Radziwill, a very musical aristocrat who lived near Poznan. On November 14, Chopin reported to Titus that he had enjoyed himself enormously.

> If it had been left to my own choice I could have stayed there until they kicked me out, but my private affairs—especially my concerto, which is still unfinished and urgently calls out for the completion of its Finale—forced me to quit that Paradise. It contained two Eves, the young princesses, extraordinarily charming and kind, musical and sensitive creatures [so much, perhaps, for the "ideal" that had inspired the slow movement of his concerto!].

In fact, after his return to Warsaw, Chopin concentrated on finishing the concerto, which received its premiere in the concert he gave on March 17, presenting a number of his works for the first time. It was such a success that it had to be repeated five days later. On March 27, Chopin reported the event to his absent friend.

> My first concert, although it was sold out and there was not a box or seat to be had

> three days beforehand, did not make on the general public the impression I thought it would. The first Allegro of my concerto, which relatively few could grasp, called forth applause, but it seems to me that people felt they had to show interest ("Ah, something new!") and pretend to be connoisseurs. The Adagio and Rondo produced the greatest effect and demonstrations of sincere admiration could be heard... Kurpinski discovered fresh beauties in my concerto that evening, but Wiman admitted again that he doesn't know what people see in my first Allegro. Ernemann was completely satisfied, but Elsner regretted that the tone of my piano was too woolly and prevented my bass runs from being heard.

A different piano, a louder Viennese instrument, was provided for the second concert. This succeeded in pleasing the still larger crowd, though Chopin himself preferred his own piano, at least for intimate surroundings. It was only a few months later that he wrote his second concerto, in E minor (published as No. 1), and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto he took part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concer-

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tos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable. The first movement's orchestral exposition begins with a marchlike theme pensively presented in the strings and then taken over by the full orchestra. This opening presents a variety of ideas that seem for the most part inspired by the stereotypes and standard gambits of any number of classical concertos. But when the soloist enters, after an atmospheric preparation, with a figure that descends through four-and-a-half octaves, Chopin's personality at once takes over, even when the soloist is simply laying out the themes that have already been heard in the orchestra. From this point on the piano part directs the course of the movement. While obviously influenced by the decorative art of such virtuosi as Hummel and Moscheles, Chopin's highly ornamental writing is far more expressive, far more poignant. He turns the appoggiatura and the suspension—devices done to death by the naive and superficial treatment of lesser composers—to new uses through his harmonic originality. Formally the first movement is as simple and straightforward as we might expect a student work to be. It is the content here that proclaims the budding master.

The slow movement already reveals the genius of the composer. Elsner was right to praise its originality, which reveals itself in the extraordinary freedom with which Chopin has decorated the simple formal A-B-A outline, with an effective dramatic contrast in the middle section and a lavish outpouring of lyrical intensity.

The finale of the concerto is related to that Polish country dance, the mazurka, that Chopin made so wonderfully his own. The traditional mazurka was in triple time accompanied by strong accents on the second or third beat (when danced, the accents were reinforced by a strong tap of the heel). The mazurkas that Chopin wrote for solo piano were mostly in three-part song form. This concerto movement is a rondo with several sharply contrasting themes in mazurka style, closing with a virtuosic and dramatic coda.

—S.L.

Béla Bartók
Concerto for Orchestra

Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. Bartók composed the Concerto between August 15 and October 8, 1943; the work was given its first performance on December 1, 1944, by Serge Koussevitzky and the Boston Symphony Orchestra. Pierre Monteux gave the first Tanglewood performance of Bartók's Concerto for Orchestra on July 22, 1956; Michael Tilson Thomas led the most recent Tanglewood performance on August 23, 1985. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's

work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for over three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time,

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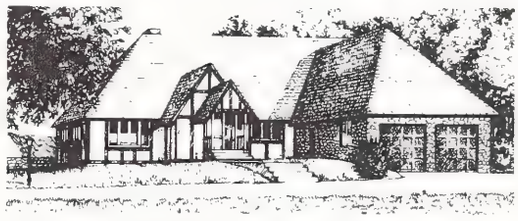

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even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

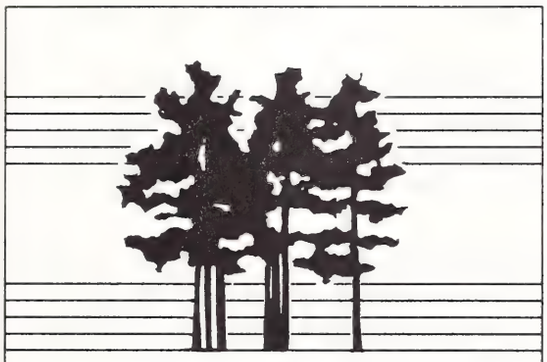
The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion. It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk

tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia*, is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called "*parlando rubato*," a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simpleminded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while



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working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

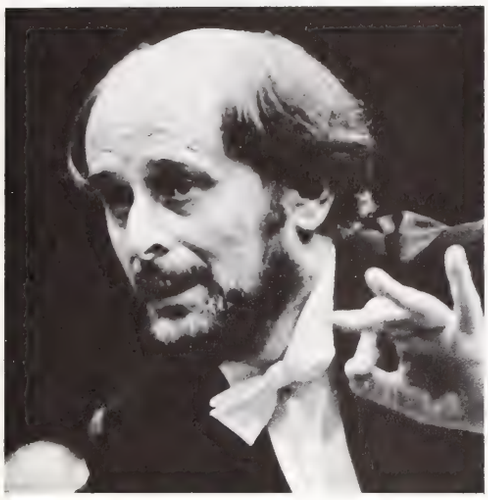
The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience. It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—S.L.

Roger Norrington



Born in Oxford, England, in 1934 into a musical family, Roger Norrington studied violin from the age of ten, the same year that he played his first operatic role, Phyllis in Gilbert and Sullivan's *Iolanthe*. Music remained a hobby throughout his school years, however. After National Service, while on a choral scholarship to read English Literature at Clare College, Cambridge, Mr. Norrington became immersed in Cambridge's musical life, singing, playing, conducting, and, in his final year there, organizing and conducting his own concerts. Upon leaving Cambridge to work for Oxford University Press, he continued his music-making. His conducting of small choral groups led to the formation of the Schütz Choir, initially for one concert, but the critics raved, and there were further engagements, including broadcasts. Then, sent to Africa by his employers, Norrington made a decision; on the day of his return he resigned, to devote himself to music. Conducting ultimately prevailed over his interest in singing; the Schütz Choir continued to perform at festivals, on radio and television, and in a unique series of "research concerts" that brought the composer Heinrich Schütz into the public eye and ear. In 1969 the newly formed Kent Opera invited Mr. Norrington to become its first musical director; there he remained for fifteen years, conducting more than 300 performances of thirty different operas, including a performance on baroque instruments of Monteverdi's *L'incoronazione di Poppea* that awakened for Mr. Norrington an intense interest in authentic performance practice. In addition to organizing concert weekends devoted to one composer and one work, such as his "Haydn Experience" in February 1985 on the South Bank and a "Beethoven Experience" in February 1987, Mr. Norrington recently co-founded the Early Opera Project with the producer and choreographer Kay Lawrence. Their production of Monteverdi's *Orfeo* at Florence's Maggio Musicale and Rome's Teatro Olimpico in 1984 staked a claim not only for the use of original instruments and vocal techniques, but also for the validity of historical staging, scenery, costumes, and acting style.

Making his first Boston Symphony Orchestra appearance this summer at Tanglewood, Mr. Norrington has been active on radio and television since the early 1960s, with numerous BBC broadcasts and more than twenty major television programs to his credit. He was made an Order of the British Empire in 1979 and a Cavaliere of Italy in 1980. His work with the traditional symphony orchestra, notably with the Jerusalem Symphony and the Bournemouth Sinfonietta, has been greatly influenced by his exploration of historical performance practice, as in the use of specific bowing techniques and phrasing. The London Classical Players provide the focus for his research: performing on original instruments, they have been at the forefront of the authentic performance practice movement since their founding in 1978. At the same time, Mr. Norrington takes an active interest in contemporary music and has given more than thirty world premieres of works by modern composers. An exclusive EMI artist,

Mr. Norrington is recording the complete Beethoven symphonies with his own London Classical Players, as well as the Beethoven piano concertos with fortepianist Melvyn Tan. Mr. Norrington's recording of the Beethoven Ninth Symphony, made after performances at London's Queen Elizabeth Hall in February 1987, was released last fall.

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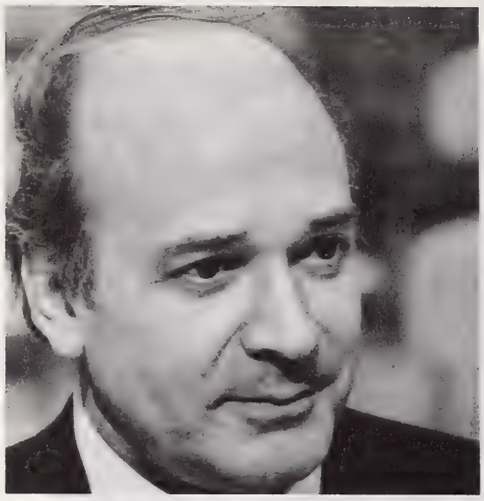
Harold Wright



Harold Wright has been principal clarinet of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include the Brahms sonatas, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Wright teaches at Boston University and at the Tanglewood Music Center, and he is a member of the Boston Symphony Chamber Players.

Charles Dutoit

Charles Dutoit, music director of the Montreal Symphony, was born in Lausanne, Switzerland. He received formal musical training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1967 he became music director of the Berne Symphony and assistant conductor of the Zurich Tonhalle Orchestra. Subsequently he was music director of the Göteborg Symphony and the National Symphony Orchestra of Mexico; he has since appeared as guest conductor with more than 150 orchestras throughout the world. In February 1977 Mr. Dutoit appeared for the first time as guest conductor of the Montreal Symphony Orchestra; six months later he was appointed music director of that orchestra, resulting in a musical partnership recognized today as one of the world's most successful. Mr. Dutoit and the Montreal Symphony made their first Carnegie Hall appearance in 1982; they have returned annually for sold-out appearances since then. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony have produced close to thirty recordings, winning a total of eighteen international awards. Mr. Dutoit's numerous recordings may be heard on the Decca/London, Deutsche Grammophon, Philips, CBS, and Erato labels. This past April, at the time of his most recent BSO appearances, he recorded Sofia Gubaidulina's *Offertorium* with Gidon Kremer and the Boston Symphony Orchestra for Deutsche Grammophon. Mr. Dutoit's many international tours with the Montreal Symphony have included Canada and the western United States in 1981, fifteen European concerts in 1984, fifteen concerts in Japan and at the Hong Kong Festival in 1985, and a fourteen-concert tour of the United States in 1986. In August 1987 he and the Montreal Symphony became the first Canadian orchestra to give five consecutive performances at the Hollywood Bowl in Los Angeles. In November 1987 they toured six European countries.

In addition to his work in Montreal, Charles Dutoit regularly conducts such major North American ensembles as the orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. From 1983 to 1986 he was principal guest conductor of the Minnesota Orchestra. Mr. Dutoit travels to Europe each year to conduct the orchestras of Berlin, Munich, Amsterdam, Paris, and London, and he is a frequent guest conductor with the Israel Philharmonic Orchestra. Mr. Dutoit made his Covent Garden debut with *Faust* in 1984 and returned there in 1986 for six performances of *The Tales of Hoffmann*. He made his Metropolitan Opera debut earlier this season with *The Tales of Hoffmann*, a production telecast this March on PBS. He returns to the Metropolitan Opera in 1990 for a three-month stay. In 1982 Mr. Dutoit was named "Artist of the Year" by the Canada Music Council and was named "Great Montrealer" by popular vote. He has received "*honoris causa*" doctorates from the University of Montreal and the University Laval in Quebec City. He has conducted the Boston Symphony Orchestra both at Symphony Hall and Tanglewood on many occasions since his first BSO appearance in February 1981.

Louis Lortie

Born in Montreal, Louis Lortie made his debut with the Montreal Symphony Orchestra at age thirteen; three years later he took first prize in the two leading Canadian music competitions, the Canadian Music Competition and the CBC National Competition. After his Toronto debut in 1978, Mr. Lortie was invited to participate as guest soloist with the Toronto Symphony Orchestra during its historic tour of the People's Republic of China and Japan, where he made his debut in the grand hall of Tokyo Radio. The Chinese asked him to return in 1983 for a series of concerts with the Shanghai Philharmonic Orchestra and for recitals in Shanghai and Beijing. In September 1984 Mr. Lortie was a prizewinner in the Leeds International Competition; that year he also won first prize in the Busoni International Competition in Italy. Since then he has made concert tours in England, Germany, France, Italy, Belgium, Denmark, Finland, and the Netherlands. A familiar figure on the London musical scene, where he has played with the Royal Philharmonic, the London Symphony, and the BBC orchestras, Mr. Lortie has appeared regularly at Wigmore Hall, the Royal Festival Hall, the Proms, and the Barbican Centre. In April 1989 he will record the Ravel piano concertos with Rafael Frühbeck de Burgos and the London Symphony Orchestra after a series of live performances. Since his acclaimed American debut performances, Mr. Lortie has appeared on recital series in New York, Chicago, Los Angeles, San Francisco, and Washington. In addition, he has been asked to perform with such leading North American orchestras as those of Boston, Philadelphia, San Francisco, Minnesota, Toronto, and Montreal, and to appear at such renowned festivals as Tanglewood, Ravinia, Brescia Bergama in Italy, La Roque d'Anthéron in France, and Henley in Great Britain. His recital programs have included the Chopin etudes, Liszt's Transcendental Etudes, and the complete piano works of Ravel. Mr. Lortie's discography includes concertos by Mozart, solo piano works by Liszt, and the Chopin etudes. His next releases will include the complete works of Ravel and Gershwin's *Rhapsody in Blue*, the latter recorded with Charles Dutoit and the Montreal Symphony Orchestra. Beginning in the fall of 1989, Louis Lortie will perform and conduct a series of works by Mozart with a chamber orchestra in Montreal. He is making his first appearance with the Boston Symphony Orchestra this summer at Tanglewood.

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VIVALDI — Sinfonia in C, RV 116
- Allegro
- Andante
- Allegro

VIVALDI — Concerto in A minor for cello and strings, RV 420
- Andante
- Adagio
- Allegro

MYRON LUTZKE, cello

VIVALDI — Concerto in E, Opus 8, No. 1 (RV 269), "Spring," from *The Four Seasons*, arranged for solo flute by Jean-Jacques Rousseau
- Allegro
- Largo
- Allegro

CHRISTOPHER KRUEGER, flute

VIVALDI — Concerto in D for violin and strings, RV 208, *Il grosso mogul*
- Allegro
- Grave—Recitativo
- Allegro

STANLEY RITCHIE, violin

INTERMISSION

TELEMANN — Concerto in C for four solo violins

Grave
Allegro
Largo e staccato
Allegro

ANTHONY MARTIN, ELIZABETH BLUMENSTOCK, LINDA QUAN, and NANCY WILSON, violins

TELEMANN — Concerto in A for flute, violin, and obbligato cello, from *Tafelmusik* No. 1

Largo
Allegro
Gratioso
Allegro

CHRISTOPHER KRUEGER, flute
STANLEY RITCHIE, violin
MYRON LUTZKE, cello

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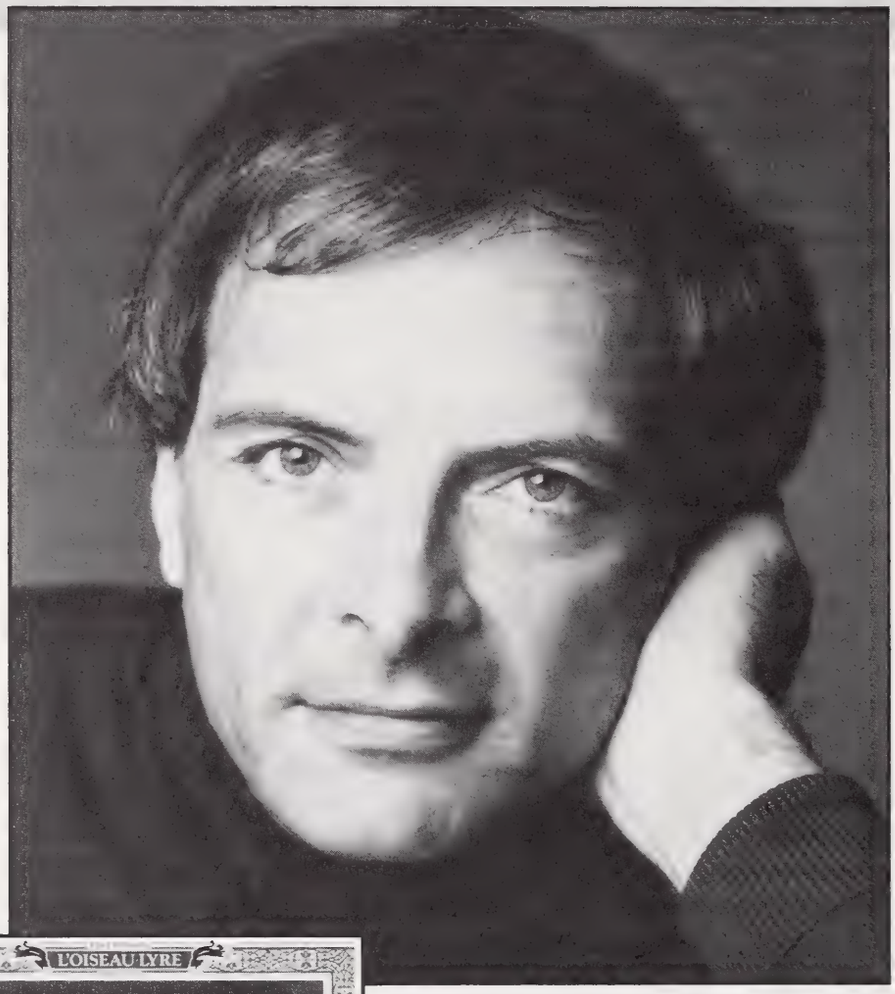
Notes

Antonio Vivaldi was born in Venice on March 4, 1678, and died in Vienna in July 1741 (he was buried on the 28th of that month). "*Il prete rosso*," "the red priest," as Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in well over 400 works, the most famous of which were spread in print and performance all over Europe, influencing concerto composers for the better part of the eighteenth century.* Although Vivaldi was frail at birth, suffering from what was described as "*strettezza del petto*" ("tightness of the chest," variously interpreted as anything from asthma to angina pectoris), and occasionally complained of his illness in later life, he nonetheless immersed himself with extraordinary energy in musical affairs, to the almost complete avoidance of priestly duties (he ceased saying Mass soon after his ordination in 1703). From 1703 to about 1718 he worked at the Pio Ospedale della Pietà, first as violin teacher, then as concert director. This institution was a charitable, state-run orphanage for girls, who were

*The ritornello form is an efficient organizing principle: the basic material of the movement is set forth by the full orchestra in a passage that returns in various keys before being restated in the tonic at the end of the movement. These frequent restatements justify the term "*ritornello*" ("that which returns"). Its function is similar to that of the piers of a suspension bridge, supporting the airy span of the soloist's (or soloists') line. So effective is the ritornello as an organizing principle that it was adopted for everything from concertos to opera arias in the ensuing decades.

Christopher Hogwood

The Beethoven Piano Concertos



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given special training in music, and whose frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about because of any purely artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.) It was for the musicians of this institution, with its constant need of new music for all sorts of instrumental combinations, that Vivaldi apparently composed much of his chamber music and his concertos (though in most cases, the only hint we have for date of composition is the year in which a piece was published—and by far the larger part of Vivaldi's works were never published).

The almost incredible scope of Vivaldi's compositional output has caused perpetual headaches for scholars trying to survey what he wrote, especially after the discovery in the 1920s of what must have been the composer's personal library of his scores, some hundreds of works in manuscript that had never been published. Naturally, in such circumstances, musical scholars are kept hopping trying to straighten out which is

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which. Vivaldi's output of concertos is so massive (220 violin concertos alone, of which ninety-five are in C major or A minor) that many attempts at cataloguing them have proven inadequate. The concertos may be referred to by the totally outdated "R. numbers" of Mario Rinaldi's incomplete catalogue, by the "F. numbers" of Antonio Fanna, designed for the publication of Vivaldi's works, or by the much more accurate "P. numbers" of French scholar Marc Pincherle. The newest catalogue, and the one that appears likely to survive because it includes Vivaldi's vocal music as well as his instrumental music, has been put together by the Danish scholar Peter Ryom, whose "RV numbers" (for "*Ryom-Verzeichnis*") have become the standard way to refer to Vivaldi's works.

Regarding the arrangement by Jean-Jacques Rousseau of Vivaldi's "Spring," from *The Four Seasons*: The philosopher Rousseau was also a fair musician, a composer with a passionate interest in Italian music (an interest that he urged vehemently upon his fellow Frenchmen). He spent an extended period in Venice in 1742-43, where he waxed enthusiastic over the all-girl orchestras at the public orphanages (the same institutions for which Vivaldi had written so many concertos). Though the question has been raised whether Rousseau's interest in those Venetian organizations was more artistic or erotic, he no doubt transcribed "Spring" from Vivaldi's well-known work as an expression of his devotion to Italian music.

Georg Philipp Telemann was born in Magdeburg, Germany, on March 14, 1681, and died in Hamburg on June 25, 1767. The most prolific composer of a prolific age, Telemann turned out in his long life a quantity of music so large as almost to defy cataloguing. Even The New Grove Dictionary of Music and Musicians, which provides elaborate lists of the complete works of such prolific figures as Haydn, Handel, and J.S. Bach, gives up in the face of Telemann's enormous *oeuvre* by simply summarizing more than a thousand church cantatas, forty-six Passion settings, nearly forty secular cantatas, nearly twenty operas, nearly ninety concertos for from one to four solo instruments, and so on. Whole categories of his work have not even been mentioned here. Clearly Telemann wrote easily and fluently. He was the complete professional, able to turn out two church cantatas a week for his post in Hamburg (J.S. Bach only wrote one cantata a week, and then only for about three years). To top it all off, Telemann himself engraved the plates for most of his music that was published in his lifetime!

The final work on the present program, Telemann's Concerto in A for flute, violin, and obbligato cello, is from the composer's *Musique de Table* ("*Tafelmusik*" in German), published in three sections, the last of them in 1733. The title emphasized that this was music intended for "background listening"—entertainment in the homes of wealthy patrons, who had their own private musical ensemble to play during dinner parties.

Telemann once remarked that he was "no great lover of concertos." Still, he composed no fewer than forty-seven solo concertos, twenty-one of them for violin, twelve for flute, and the rest for various instruments. Probably what he meant by his statement was that he had no great love for the concerto as a vehicle purely to show off the soloist's virtuosity. He was more interested in charm, lightness, and grace, attributes he learned from French music and introduced to the German repertory, but his concertos leave plenty of room for spirited playing.

—Steven Ledbetter

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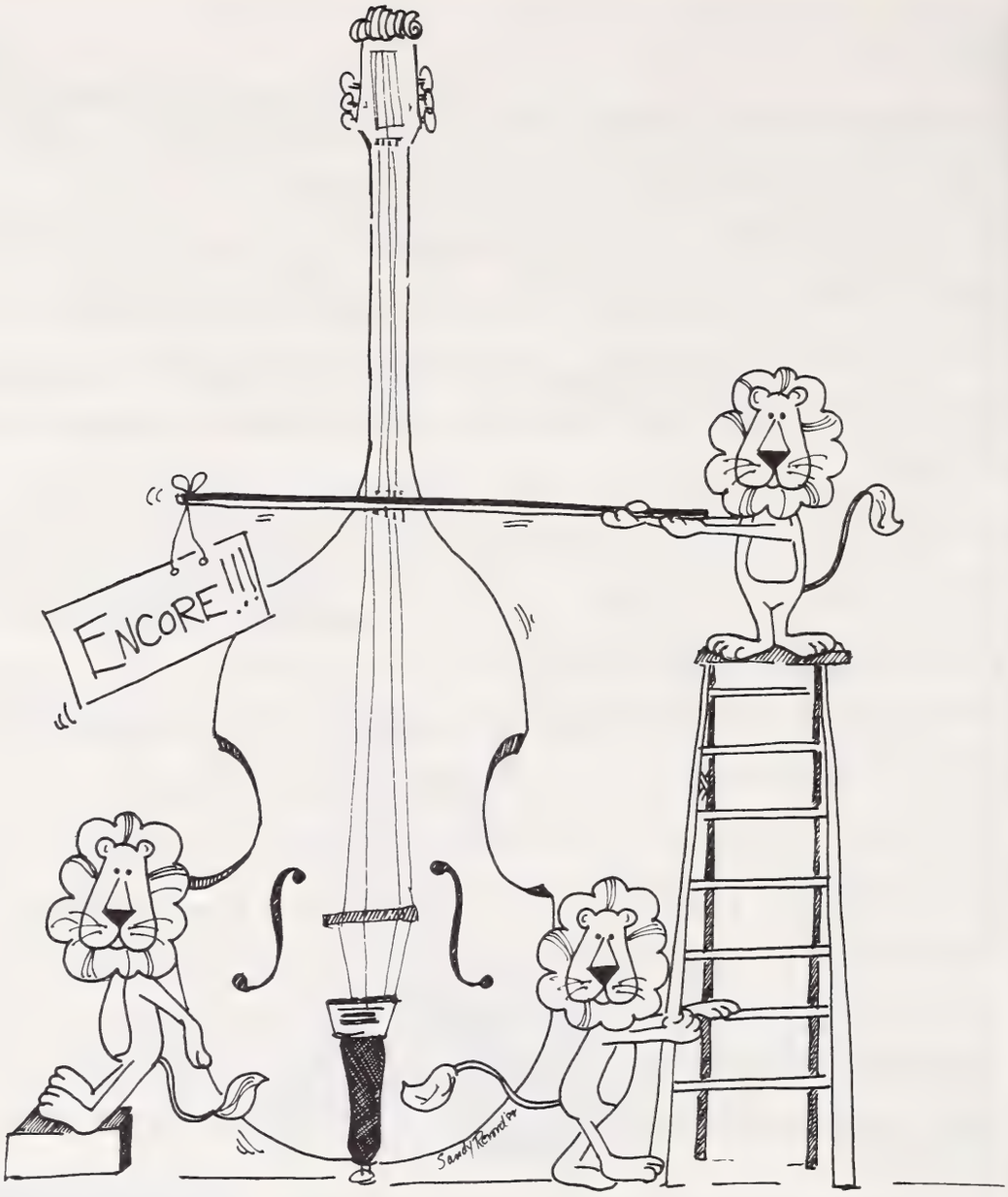
Notes

The first time Tchaikovsky visited Florence with his brother Anatoly in the fall of 1877 he found it depressing. Nonetheless, something drew him back again and again, and he did some of his best work there—the Fourth Symphony, *Eugene Onegin*, the Suite No. 1 for Orchestra, part of *The Maid of Orleans*, and, much later, *The Queen of Spades*. He owed the city what he thought of as "the happiest months of my life." It was an escape from Moscow and at the same time it always made him nostalgic for home, marveling that as he basked in Tuscan sunshine it was winter in Moscow, with "Muscovites, men and women, walking by . . . wrapped in furs, the quiet undisturbed by the noise of carriages, sleighs sliding silently by . . ." And once at least, to get to something more like home without actually returning, he left Florence for the colder March of Switzerland.

In January 1890, Tchaikovsky, soon to be fifty, journeyed to Florence for what turned out to be the last time. On the last day of the month he began the score of *The Queen of Spades*, and he had made immense progress by the time he left at the end of March. As relaxation he returned to chamber music. The sketch of what was to be called *Souvenir de Florence* was completed in July and the full score in August: "I wrote it with the utmost pleasure and enthusiasm, and with no effort whatsoever," he reported to Mme. von Meck (actually while work was still in progress). He arranged for a private hearing in November during the rehearsals for *The Queen of Spades* and on the basis of that resolved to rework the third and fourth movements. He was also busy with his opera *Yolanta*, with *The Nutcracker*, and the symphonic ballad *The Voyevode*, with the result that work on *Souvenir de Florence* was not finished until January 1892. The first public performance was given at a concert of the St. Petersburg Chamber Music Society on December 6, 1892, the players being Leopold Auer, Emmanuel Krüger, Franz Hildebrandt, Sergei Korguyev, Alexander Verzhbilovich, and Alexander Kuznetsov.

Three string quartets, the A minor piano trio, and *Souvenir de Florence* comprise Tchaikovsky's major works for chamber ensemble. The Florentine sextet is the last and the finest, rich in expansive and often subtly harmonized melody, gorgeously scored, and aglow with vitality and love. Scored for two each of violins, violas, and cellos, it will be heard at this performance with double bass taking the part of the second cello.

—Michael Steinberg



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Friday, July 22, at 9

ANDREW DAVIS conducting

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15
- Maestoso
- Adagio
- Allegro non troppo

EMANUEL AX

INTERMISSION

NIELSEN — Symphony No. 3, Opus 27, *Sinfonia espansiva*
- Allegro espansivo
- Andante pastorale
- Allegretto un poco
- Finale: Allegro

DOMINIQUE LABELLE, soprano
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Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote his Piano Concerto No. 1 in 1858, using some material that goes back as far as 1854 and that was originally intended for other purposes and designs. With Joseph Joachim conducting, Brahms himself played the first performance on January 22, 1859, in Hanover. The first American performance was given on November 13, 1875, by Nannetta Falk-Auerbach, with Carl Bergmann (a former conductor of the Boston Germania Orchestra and of the Handel & Haydn Society) leading the New York Philharmonic. Claudio Arrau was soloist for the first Tanglewood performance of the Brahms Piano Concerto No. 1 on August 1, 1946, under Serge Koussevitzky's direction; Marek Drewnowski was soloist for the most recent performance here, on July 20, 1985, under the direction of Leonard Bernstein. Besides the piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Pörtschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857. Four years earlier, on October 28, 1853, Robert Schumann closed

Johannes Brahms

his career as music critic with the celebrated, oft-invoked article *New Paths:*

> . . . I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms . . . and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me . . . I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beehoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to

Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").

Joachim to Brahms, December 4, 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation . . . I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, December 12, 1856:

> So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary . . . Scold and cut all you want.

Brahms to Joachim, early January 1857:

> You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over . . . Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not . . . I like the little alteration on page 19, line 2, but doesn't it remind me of

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Wagner? . . . Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, January 12, 1857:

Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation. [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.] . . . A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. *But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.*

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857 he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim

Brahms in his thirties

sensibly replied, "*Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration . . . I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

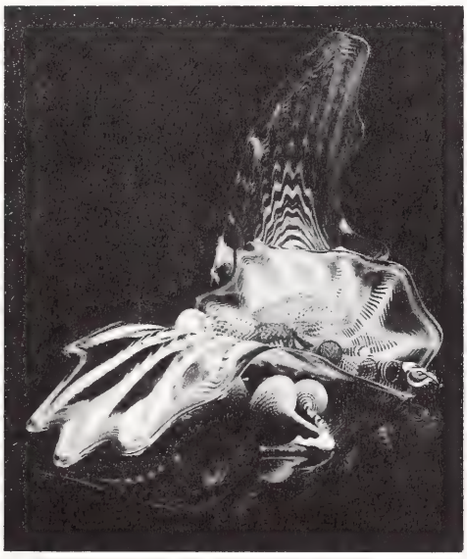
Robert and Clara Schumann

Carl Nielsen
Symphony No. 3, Opus 27, *Sinfonia espansiva*

Carl August Nielsen was born in Sortelung, near Norre Lyndelse on Funen, Denmark, on June 9, 1865, and died in Copenhagen on October 3, 1931. (His father's name was Niels Jorgensen, but when Carl was baptized, his surname was taken from his father's Christian name—literally, "son of Niels"—in accordance with contemporary practice; this practice has been abandoned in mainland Scandinavia but is still followed in Iceland.) He completed the Sinfonia espansiva *on April 30, 1911, and conducted the premiere with the Royal Opera Orchestra of Copenhagen on February 28, 1912. This is the first Tanglewood performance of Nielsen's Symphony No. 3. The score calls for three flutes and piccolo, three oboes and English horn, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, and strings. The second movement calls also for solo soprano and baritone voices.*

Carl Nielsen grew up in a rural environment, but his musical gift was discovered early because his father played violin and cornet as a much sought-after village musician. His mother sang him simple songs, and he learned to imitate them, at the age of six, on a small violin. By the age of nine he had become part of an amateur orchestra, thus extending his horizons to orchestral dance movements and a few symphonic excerpts from Haydn and Mozart. Yet he remained a product of the country, earning some of the family's income by looking after geese during school holidays and developing a realistic and utterly down-to-earth character. His first professional musical employment came from a military orchestra in Odense, which he joined at age fourteen, after having learned from his father how to play the cornet. He stayed in the ensemble for four years, picking up some formal music theory, teaching himself the piano, and playing classical string quartets with his friends. Generous friends in Odense enabled him to attend the Copenhagen Conservatory from 1884 to 1886, where he studied primarily violin, failing to distinguish himself especially. But after graduating from the Conservatory, he continued studying with his theory teacher Orla Rosenhoff and turned seriously to composing.

His earliest works—two movements for string orchestra, a string quartet, and the Little Suite, Opus 1, for string orchestra (his first major success), were publicly performed in 1887 and 1888. Meanwhile he had continued playing with various orches-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tras as a means of earning a livelihood. When he joined the royal chapel as second violinist in 1889, he became closely acquainted with the operas of Wagner, whose music at first captivated him (though later he cooled toward it considerably, without ever denying its technical qualities). He went to Germany in 1890 specifically to study this music. Further travels to Paris in the spring of 1891 brought him into contact with the sculptress Anne Marie Brodersen; they soon married and traveled to Italy for several months, returning to Denmark at the end of the summer.

Soon after, he completed his First Symphony, which was successfully premiered in 1894, revealing a strong Brahmsian influence. Within very few years his distinctive genius was widely recognized, resulting in an annual contract with the publisher Wilhelm Hansen and other benefits that allowed him to concentrate on his composing, though he remained a member of the royal chapel until 1905.

In the meantime he had composed a series of works that were particularly concerned, in one way or another, with characterization. Two of these were operas (*Saul and David*, 1898-1901, and *Maskarade*, 1904-06) in which, of course, one expects the composer to create personalities through his music. In between these stage works, he composed his Second Symphony, *The Four Temperaments*, which was program music of a specific, limited kind, not designed to tell a story, but simply to suggest a mood. The Straussian attempts at the utmost realism (such as the bleating sheep in *Don Quixote*) were a world away from Nielsen's views. He wrote an essay on the subject of "Words, Music, and Programme Music" in which he told an amusing story about himself to indicate the very real limitations of music designed to tell a story.

> It would be most interesting to see what different listeners got out of a piece of programme music the key to which had been withheld. One thing is certain: not one would guess correctly. And it would be found that most listeners—once the floodgates of imagination were opened—would imagine all sorts of nonsense, going much further than the most poetical musician. The following occurrence is

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> proof of this. A Danish composer [Nielsen is referring to himself and his own First Symphony] had written a symphony of which the *allegro* movement was styled *allegro orgoglioso* ("*orgoglioso*" = proud). After the first performance the composer was congratulated by an elderly, cultured, and really intelligent lady who confessed that the first movement had given her most delight, because throughout it she had clearly heard the *organ-like* character the composer wished to express. The movement, it should be said, contained nothing resembling organ music, but the misunderstanding of the Italian word had given the old lady a rare treat—those who saw the composer's face no doubt a still rarer one.

Nielsen was thus in a camp far from Richard Strauss, whose series of elaborate, narrative tone poems then constituted avant-garde music. He did admit that a program could serve a suggestive purpose ("If we confine ourselves to a brief suggestion of a title, the music can from various angles and in many ways elucidate and emphasize it"), and in that respect he follows in the tradition of Beethoven's *Pastoral* Symphony, of which the composer himself said that it was "more an expression of feelings than painting."

It was in precisely this vein that Nielsen gave "programmatic" titles to three of the four symphonies that he was yet to write. But the titles—translated as "*Expansive Symphony*," "*The Inextinguishable*," and "*Simple Symphony*"—are obviously designed to suggest merely the general character, and not a particular narrative. For the most part, Nielsen's symphonies grow out of purely musical concerns, and they make their dramatic and lyrical points with purely musical techniques. Most significant of these is his tendency to shape a symphony in what has been called "progressive tonality." In the simplest terms, this means that the work ends in a key different from that in which it began. But of course, the sheerest incompetent can manage to do that. What makes Nielsen's work so striking is that his symphonies are written not so much *in* a key as *toward* it. The Third Symphony, for example, begins undeniably in D minor, but it ends in A major; throughout its entire course, Nielsen sets up conflicts of tonality that eventually resolve in the latter key.

The *Sinfonia espansiva* is Nielsen's last symphony to be cast in the traditional four movements. The "expansiveness" of the work comes not from particularly great length, but rather from a powerful, driving energy that never flags, even in the relatively serene passages. The symphony opens with a repeated pounding *A* in the strings and brass, first affirming, then concealing in syncopations the basic triple meter. The woodwinds enter with a wide-ranging D minor tune of basically waltz character—and how the moods of the waltz dominate this opening movement! Throughout the movement the home key is never so much established as sought. And no matter how often the triple pulse is reiterated, this is clearly more than dance music, so tightly woven is the musical argument. A tranquil rocking figure in A-flat—harmonically at the opposite end of the universe from the opening D—appears in the clarinets and flute, to be joined by bassoons and oboe, for the secondary theme of a movement that makes all the appropriate gestures toward sonata form, though its tonal plan ranges far more widely than convention would allow. The development grows out of all the ideas heard so far in a series of moods ranging from delicate to vigorous, climaxing in a "cosmic waltz" for the full orchestra, fortissimo. This dies away, leaving only a solo viola and cello to recall the past. The remainder of the movement is rather a combination of recapitulation and coda. But where a classical symphony would firmly reestablish the home key, Nielsen is still making vain attempts to locate it. Finally a tutti crashes in unexpectedly in A major, the first really firm appearance of what will ultimately prove to be "home base" in the symphony. For the remainder of the movement, the principal contest comes between the major and minor forms of the key of A, and though the cadence actually comes in A major, it sounds a

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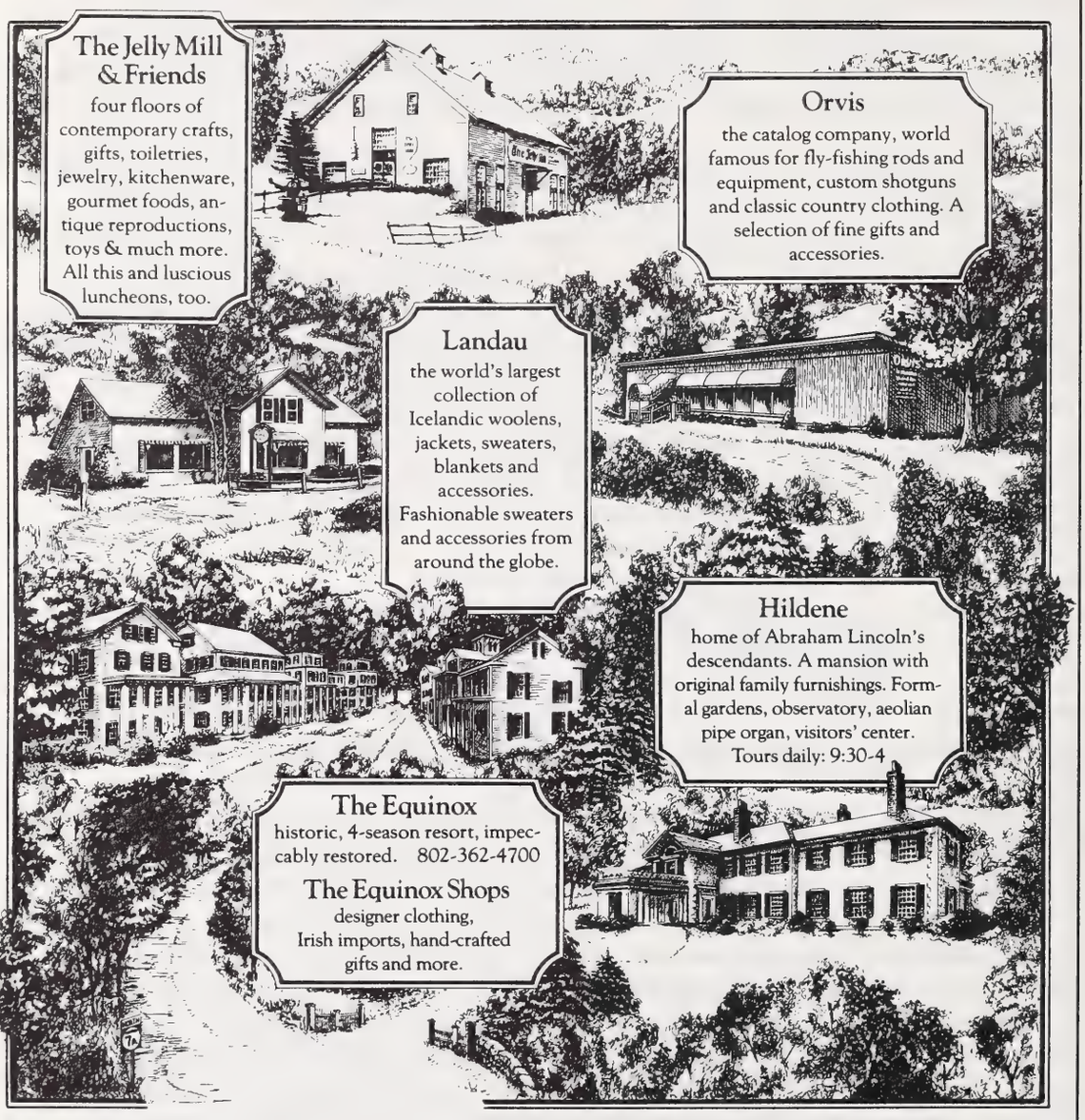

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little "forced," as if the issue were not quite settled. And, indeed, it is not. The question remains pertinent until the end of the fourth movement.

The second movement, Andante pastorale, opens in C major, a close relative of A minor, with a wonderfully gentle waltz of rural character over a series of long-sustained pedal notes that gradually rise throughout the movement. There is delicate contrast between the strings and the body of woodwinds, which Nielsen presents in elaborately ornamental lines. But the most wonderful coloristic stroke comes as a surprise near the end of the movement, when, suddenly, two new "wind" instruments appear in the orchestra—soprano and baritone solos, vocalizing wordlessly. Nielsen was so intent on the surprise at this point that he requested that the singers not be named in the program and that they sing from the background in unseen positions. Modern audiences would no doubt consider this arrangement unfair to the singers, but there is no question that, coming as a total surprise (as it does, say, on a record, where there is no visual hint that the singers are about to start), the sudden entry of the voices imparts a magical touch of warmth and humanity to a musical "scene" that has previously suggested a lush but inanimate nature. It is also no accident that this passage, as well as the close of the second movement, comes in the key of E-flat, which is at the farthest remove from the final tonality of the symphony. We are as far from "home" as we are ever going to be.

The third movement is a vigorous scherzo (though not in the traditional shape of the classical symphony). It begins in C-sharp minor, a key closer to A than to E-flat, so it begins the return journey to our ultimate destination. Much of the movement is assertive or stormy, and it displays yet again Nielsen's particular mastery of the woodwinds. A climactic arrival at the key of D dissolves back to C-sharp for the conclusion, but the emphasis on D recalls the past (the symphony opened in D minor before starting its climb to A) and also foretells the future (the final movement will also open in D—but major this time—before climbing definitively to A).

The finale grows from an almost simpleminded duple-meter tune, but one that contains rich possibilities for development, which Nielsen uses contrapuntally and in other ways to move gradually but inexorably to a climactic arrival at A major, toward which all has been pointing from the beginning, though the path has sometimes been wayward. The journey is ended, and its conclusion is as vibrant as it is satisfying.

—Steven Ledbetter

Carl Nielsen

Christopher Hogwood

Christopher Hogwood is one of Britain's most internationally active conductors as well as a highly successful recording artist for London Records on the L'Oiseau-Lyre label. Born in 1941 in Nottingham, Mr. Hogwood studied classics and music at Cambridge University, where his teachers included Raymond Leppard, Thurston Dart, and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyans. In 1973 Mr. Hogwood founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed, with a busy schedule of performances around the world and a large number of best-selling recordings to its credit, including the recently released set of Beethoven piano concertos with Steven Lubin as fortepiano soloist. The ensemble has taken several major tours of the United States, and other important tours are planned. Mr. Hogwood is also in great demand as a guest conductor and has been particularly active in the United States, where he has worked with such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra, and Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic and conducted them at Royal Festival Hall. He has also conducted in such European musical centers as Paris, Lisbon, and Copenhagen, and at the Ansbach and Lucerne festivals. In June 1986 Mr. Hogwood became artistic director of Boston's 171-year-old Handel and Haydn Society, the oldest performing arts organization in the United States. He has since conducted them in programs ranging from Baroque to contemporary repertory and recently recorded the first in a series of recordings with them under a new exclusive contract with London Records. In September 1988 Mr. Hogwood will become Director of Music of the Saint Paul Chamber Orchestra as part of an Artistic Commission triumvirate with conductor Hugh Wolff and composer John Adams. Mr. Hogwood has also been active as an opera conductor, having led *Idomeneo* and *La clemenza di Tito* at the Opera Comique in Paris, a staged *Messiah* at the Deutsche Oper, Berlin, Handel's *Agrippina* at La Fenice in Venice, Mozart's *Il sogno di Scipione* in Vicenza, and *Don Giovanni* at the Opera Theater of Saint Louis.

Mr. Hogwood has also written a number of books, including an enormously successful biography of Handel

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published by Thames & Hudson. His reputation as a harpsichordist is based on both concert and recorded performances, and he has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and classical music, expanding this to later periods as well. He has also been a successful and popular broadcaster on a wide range of musical topics. Besides winning numerous awards for his recordings, Mr. Hogwood received the 1985 Walter Willson Cobett Medal, awarded annually by the Worshipful Company of Musicians to a distinguished musician for his services to chamber music. In addition, he was invited to become an honorary professor in the Department of Music at the University of Keele for a two-year period. Mr. Hogwood has appeared at Tanglewood numerous times since 1983, most recently to conduct the Boston Symphony Orchestra in an all-Mozart program in August 1986.

Stanley Ritchie

Recognized as a leading authority on the Baroque violin, Australian-born Stanley Ritchie performs worldwide as soloist, concertmaster, and chamber musician. One of the founders of Aston Magna, Mr. Ritchie has been a major force in the historical performance movement in the United States. Mr. Ritchie began his career as concertmaster with the New York City and Metropolitan opera companies. As a chamber musican he performed with the New York Chamber Soloists and was first violinist for six years with the Philadelphia Quartet. He was initially attracted to historical performance practice while studying at the Yale School of Music and in 1970 joined forces with harpsichordist Albert Fuller to found Aston Magna. He currently serves as professor of violin at Indiana University, where he also directs the Bloomington Baroque Orchestra. Mr. Ritchie's festival performances have taken him to the Mostly Mozart Festival in New York City, the Ravinia Festival in Chicago, the E. Nakamichi Baroque Festival in Los

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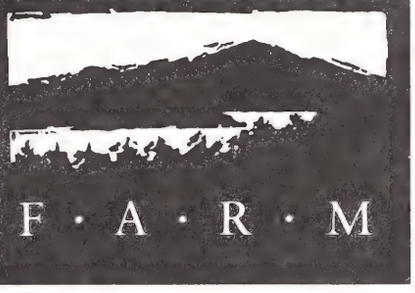

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Angeles, and Tanglewood. He has appeared with the Bach Ensemble, Aston Magna, the Jacksonville Symphony in Florida, and the CBC Chamber Orchestra in Vancouver. He has recently been guest director for Ars Musica in Ann Arbor, and he has performed at the Metropolitan Museum of Art and at Boston's Museum of Fine Arts. Mr. Ritchie performs in "Duo Geminiani" with harpsichordist Elisabeth Wright, and he is featured on the Granada Television series "Man and Music." He has recorded on both Baroque and modern violin, for the Harmonia Mundi, Nonesuch, Smithsonian, Lyrichord, Pleiades, and Focus labels. His most recent recording project is the Bach D minor concerto and Vivaldi's *Il grosso mogul* with the Bach Ensemble for Decca.

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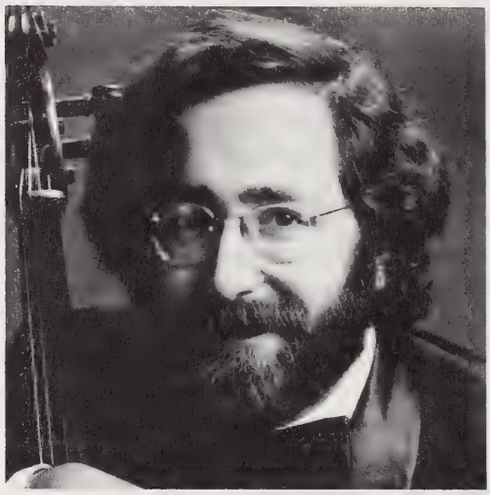
Myron Lutzke



A native of Newark, New Jersey, cellist Myron Lutzke attended Brandeis University and is a graduate of the Juilliard School, where he was a student of Leonard Rose and Harvey Shapiro. His chamber music studies have included work with Robert Koff, Eugene Lehner, Claus Adam, and Felix Galimir. Mr. Lutzke is equally active as a performer on both modern and period instruments. He is a member of the Aulos Ensemble, the St. Luke's Chamber Ensemble, and the Mozartean Players. He is also the principal cellist of the Boston Early Music Festival, the Ensemble for Early Music Grande Bande, and, during the summer, of the Orchestra of St. Luke's, in residence at the Caramoor Festival. He also appears regularly on the Mostly Mozart Festival's original instrument programs led by Christopher Hogwood at Lincoln Center. Mr. Lutzke has toured the United States, Australia, and England with the aforementioned groups and has traveled to Vienna to record works of Beethoven for English television. He has recorded Baroque chamber music extensively with the Aulos Ensemble for the Musical Heritage Society and classical repertoire with the Mozartean Players for the Arabesque label. He may also be heard on numerous recordings on the Nonesuch, Vox, and Spectrum labels. Mr. Lutzke is on the faculty of Mannes College.

Christopher Krueger

Well-known as a performer on both modern and historical instruments, Christopher Krueger has performed as soloist and ensemble member with virtually every major early music organization in the United States, including the Boston Early Musical Festival Orchestra, Mostly Mozart, the Handel and Haydn Society, the Smithsonian Chamber Players, and Banchetto Musicale. He is a founding member of the Naumburg Award-winning Emmanuel Wind Quintet and also of the Bach Ensemble, with which he has recently completed a tour of Germany, Italy, and England. In addition, Mr. Krueger has performed with the Orpheus Chamber Orchestra and is principal flutist of the Emmanuel Chamber Orchestra and the New Hampshire Symphony. He has recorded for Deutsche Grammophon, L'Oiseau-Lyre, Nonesuch, Pro Arte, and CRI, and has served on the faculties of the New England Conservatory of Music, Wellesley College, the Longy School of Music, and the Oberlin Baroque Performance Institute.

Anthony Martin

Violinist Anthony Martin made his first appearance as a Baroque violinist at the 1968 American Musicological Society Convention in Santa Barbara, where he also played recorder and crumhorn. Since then he has been a founding member of many of the world's foremost groups using early instruments, including Frans Brueggen's Orchestra of the 18th Century, the Philharmonia Baroque Orchestra, the Bach Ensemble, and the Artaria String Quartet. Mr. Martin studied liberal arts at Stanford University, and violin and musicology at Boston University. He holds a master's degree from the Peabody Conservatory. He has been on the faculty of the Longy School of Music in Cambridge, and he now teaches at Stanford University.

Elizabeth Blumenstock

Violinist Elizabeth Blumenstock, a Berkeley native, attended the University of California at Berkeley and the Royal Conservatory of The Hague, where she studied with Jurgen Kussmaul. A sometime member of the Rotterdam Philharmonic and the Oakland Symphony, Ms. Blumenstock now concentrates much of her performing energy in the field of baroque violin. A member of the Philhar-

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monia Baroque Orchestra and the Boston Early Music Festival Orchestra, she also performs with the Artaria String Quartet and Concerto Amabile and has recorded for Harmonia Mundi and Decca.

Linda Quan

Violinist Linda Quan is a native of Los Angeles and received her bachelor's and master's degrees in music at the Juilliard School. She has toured as soloist and chamber musician in the United States, Canada, Europe, South America, the Far East, and Australia. Currently active in New York in the Aulos Ensemble, the Classical Quartet, and the New York Music Ensemble, Ms. Quan is on the faculty of Vassar College.

Nancy Wilson

Violinist Nancy Wilson has received degrees from Oberlin College and the Juilliard School. A founding member of the Classical Quartet and the Bach Ensemble, Ms. Wilson is on the faculties of the Mannes College of Music and Queens College. She has recorded for Nonesuch, Decca, Titanic, and Pro Arte.

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David Miller

Violist David Miller received his bachelor's degree from Oberlin College and his master of music degree from the Juilliard School. A devoted performer of chamber music on original instruments, he is a founding member of the Classical Quartet, the Haydn Baryton Trio, Concert Royal, and the Bach Ensemble, as well as an artist-faculty member of Aston Magna since 1974. He has appeared as guest artist with the Amade Trio, the Mozarteum Players, and the New York Chamber Soloists. Mr. Miller has been principal violist for numerous Baroque and classical orchestras, including Mostly Mozart on Original Instruments, the Handel and Haydn Society, the Boston Early Music Festival Orchestra, and the Mozarteum Players. He has recorded for Decca, the Metropolitan Museum of Art, Musical Heritage Society, Nonesuch, Pro Arte, the Smithsonian Collection, and Titanic.

Loretta O'Sullivan

A member of the Classical Quartet, the Haydn Baryton Trio, and the Bremner Quartet, cellist Loretta O'Sullivan performs frequently with the Smithsonian Chamber Orchestra and Aston Magna, and has recorded for Newport Classics, the Musical Heritage Society, and Titanic. Ms. O'Sullivan has been on the faculties of the Preparatory Division of the Manhattan School of Music and of the Julius Hartt School of Music in Connecticut.

Michael Willens

Equally at home performing old music, new music, and jazz, Michael Willens, violone, is a graduate of the Juilliard School; he has studied with David Walter, Homer Mensch, Don Palma, Jimmy Garrison, and Dave Holland. He has performed as principal bass player with early music groups led by Christopher

Hogwood, Gustav Leonhardt, Roger Norrington, and Nicholas McGegan, and he is currently principal bass for the New York Orchestra of Original Instruments, Aston Magna, the Bach Ensemble, the Boston Early Music Ensemble, Concert Royal, Boston's Handel and Haydn Society, the Mozartean Players Orchestra, and the Smithsonian Chamber Players. In the area of contemporary music, Mr. Willens has worked with the American Composers Orchestra, the Contemporary Chamber Ensemble, the Group for Contemporary Music, Parnassus, Speculum Musicae, and the Twentieth Century Concert.

The New York Period Instrument Ensemble

The New York Period Instrument Ensemble under the direction of Christopher Hogwood is one of the foremost early music ensembles in America, encompassing both a chamber ensemble and the larger classical orchestra. Organized at the Mostly Mozart Festival in 1984, the orchestra has subsequently appeared at the Tanglewood, Ravinia, and PepsiCo Summerfare festivals. It has collaborated with Michala Petri, Barry Tuckwell, Emma Kirby, Malcolm Bilson, Stephen Hammer, Dennis Godburn, Steven Lubin, and, this season, Anner Bylsma. The New York Period Instrument Ensemble has had the unusual distinction of pioneering the movement of early music ensembles into larger halls such as Avery Fisher Hall at Lincoln Center and the Concert Hall at the Kennedy Center, venues that have since proven ideal for the early music sound. The ensemble includes many of the finest early music specialists, and it has been in the forefront of the period instrument renaissance in the United States. Christopher Hogwood has led the New York Period Instrument Ensemble since its inception at the Mostly Mozart Festival in 1984.

Jennie Shames

Massachusetts-born violinist Jennie Shames made her first concert appearance at five; she has since performed extensively in solo recital and with orchestras throughout New England and Pennsylvania. While at Harvard University, where she earned her bachelor's degree in 1979, she was concertmaster of and a frequent soloist with the Bach Society Orchestra. During that time she was also an orchestra member and often concertmaster of the Opera Company of Boston. In 1978, Ms. Shames won the Arlington Philharmonic Young Artists Competition and played the Brahms Violin Concerto with that orchestra. She attended the Young Artists Program at Tanglewood in 1974 and was a member

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of the Tanglewood Music Center fellowship program in 1976; her teachers included Jerome Rosen and Joseph Silverstein. Ms. Shames joined the Boston Symphony Orchestra in 1980.

Lucia Lin

Violinist Lucia Lin joined the Boston Symphony Orchestra in 1985 and was appointed assistant concertmaster during the 1987-88 season. A native of Champaign, Illinois, she began studying violin at the age of four with Paul Rolland and appeared as soloist with the Chicago Symphony Orchestra at eleven. Ms. Lin has a bachelor's degree from the University of Illinois, where she studied with Sergiu Luca, and she continued her studies with him at Rice University in Houston, earning her master of music degree in 1985. Among her numerous awards are first prizes in the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition. Ms. Lin has appeared as soloist with such orchestras as the St. Louis Symphony, the Oklahoma Symphony, the Midland-Odessa Symphony, the Corpus Christi Symphony, the Galveston Symphony, the Northwest Symphony, and the Festivalorchester in Graz, Austria. She made her debut as soloist with the Boston Pops Orchestra this past June.

Mark Ludwig

Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale, and he has had orchestral and ensemble coaching with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Norman Carol, Felix Galimir, and Alexander Schneider. Before joining the Boston Symphony, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with The New Chamber Players, a chamber orchestra composed mainly of members from the Philadelphia Orchestra and the Curtis Institute of Music.

Principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season, Mr. Ludwig has also played for the Philadelphia Opera Company, the Concerto Soloists of Philadelphia, and the Philadelphia Pops. He has been on the teaching faculty for viola and violin at the Agnes Irwin School in Rosemont, Pennsylvania, and the Episcopal Academy in Devon, Pennsylvania. He currently teaches privately in the Boston and Cambridge area.

Roberto Diaz

Violist Roberto Diaz joined the Boston Symphony Orchestra during the 1985-86 season. His teacher at the Chilean Conservatory of Music in Santiago and then at the Georgia Academy of Music in Atlanta was Manuel Diaz; he then studied with Burton Fine at the New England Conservatory of Music, and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia. In 1980, when he was a Fellow at the Tanglewood Music Center, Mr. Diaz won the Gustav Golden Award. Formerly assistant principal viola of the Minnesota Orchestra, Mr. Diaz has been a member of the Boston Pops Esplanade Orchestra, the Boston Ballet Orchestra, and the Handel and Haydn Society Orchestra. He has been soloist with the Savannah Symphony and the Atlanta Chamber Orchestra, and he has appeared in recital in Georgia and Massachusetts.

Ronald Feldman

Born in Brooklyn, New York, and a graduate of Boston University, cellist Ronald Feldman joined the Boston Symphony Orchestra in 1967. His teachers included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and Brandeis University; he is currently on the faculty of the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he has been guest conductor with the new music ensemble Extension Works and has performed with the contemporary chamber group College. He is a member of the Greylock Trio for flute, cello, and harp and of the Copley String Trio. Mr. Feldman has been music director of the New England Philharmonic (formerly the Mystic Valley Orchestra) since 1983, and he has just completed his first season as music director of the Worcester Symphony. In addition, he has been guest conductor with the Boston Pops both at Symphony Hall and at Tanglewood.

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Edwin Barker

Edwin Barker began playing the double bass at nine, first studied the instrument at eleven, and, following a year with the Chicago Symphony, joined the Boston Symphony as principal bass in 1977 at twenty-two, the orchestra's youngest-ever first-desk player. A graduate with honors of Boston's New England Conservatory of Music, where he studied with Henry Portnoi, Mr. Barker was a 1974 Blossom Music Festival participant and a 1975 fellowship student at the Tanglewood Music Center, where he was awarded the Benjamin H. Delson Memorial Prize as most outstanding instrumentalist. A former member of the Albany Symphony Orchestra and former principal bass of the Lake George Opera Company, he has concertized extensively in this country and in Europe, and he has given recitals at major universities and conferences throughout the United States. A member of the Boston Symphony Chamber Players and a frequent participant with the Boston Chamber Music Society, Mr. Barker teaches at the Tanglewood Music Center and at the New England Conservatory of Music. He has performed with the contemporary music ensemble Collage, he appears regularly in solo recital, and he was soloist with the Boston Symphony Orchestra in Koussevitzky's Concerto for Double Bass on the opening concerts of the BSO's 1981-82 season. Mr. Barker made his New York recital debut at Carnegie Recital Hall in May 1984. His recent credits have included the Boston premiere of Gunther Schuller's Concerto for Double Bass with the Pro Arte Chamber Orchestra, the world premiere of James Yannatos's Concerto for Double Bass, and appearances as both lecturer and recitalist at the International Bass Week in Amsterdam.

Andrew Davis

Conductor Laureate of the Toronto Symphony, Andrew Davis is also Music Director-designate of the BBC Symphony of London. He will assume full duties as the BBC Symphony's Music Director in the 1989-90 season. Born in 1944 in Hertfordshire, England, Mr. Davis studied at King's College, Cambridge, where he was organ scholar from 1963 to 1967 and where his talent for conducting first became apparent. He spent a year studying with Franco Ferrara in Rome, then worked extensively in England as a keyboard player, notably with the Academy of St. Martin-in-the-Fields. In October 1970 he took over a BBC Symphony performance of Janáček's *Glagolitic Mass* at short notice, to unanimous critical and public acclaim. He then spent two years working with the BBC Scottish Symphony Orchestra in Glasgow and in 1973 was appointed associate conductor of the Philharmonia Orchestra. The same year he began his international career, with a tour of the

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Engineer Melanie Berzon hangs microphones in the trees at Tanglewood to capture the bird songs with which Morning pro musica begins each day.

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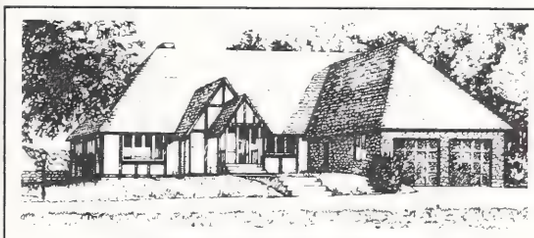
Far East with the English Chamber Orchestra and the first of many engagements with the Israel Philharmonic. Since then his conducting career has spanned several continents to include engagements with the world's major orchestras and appearances at many of the leading international festivals, including Edinburgh, Flanders, and Berlin. He is a regular visitor to the Glyndebourne Festival, where he first conducted in 1973. After becoming the Toronto Symphony's music director in 1975, he took that orchestra on annual visits to Carnegie Hall, as well as on tours of Europe, Japan, and China, the United States, and throughout Canada. In the United States, Mr. Davis appears regularly with the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, and the Boston Symphony, which he has conducted frequently at Symphony Hall and at Tanglewood since his first appearances in January 1976. Recent projects in Europe have included Britten's *War Requiem* in Vienna, a tour of Germany with the London Philharmonic, and concerts with the orchestras of Stockholm, Zurich, and Rotterdam.

Particularly well-known for his interpretations of Richard Strauss's operas, Mr. Davis has conducted *Der Rosenkavalier* at the Paris Opera and at Covent Garden, *Salome* and *Ariadne auf Naxos* at the Metropolitan Opera, and *Capriccio*, *Die schweigsame Frau*, and *Arabella* at Glyndebourne. Another recent success was Mozart's *Le nozze di Figaro* at Chicago's Lyric Opera. In addition to his recordings with the Toronto Symphony, which include recent EMI/Angel releases of Holst's *The Planets* and Handel's *Messiah*, Mr. Davis has made many recordings with the London orchestras. His recently released recording of Sir Michael Tippett's *The Mask of Time* with the BBC Symphony received *Gramophone*'s award for Best Contemporary Record of 1987. Mr. Davis's future engagements with orchestra include the New York Philharmonic, the St. Louis Symphony, the Pittsburgh Symphony, Rome's Orchestra di Santa Cecilia, Zurich's Tonhalle Orchestra, and the Philharmonia. Operatic engagements include Mozart's *La clemenza di Tito* with the Lyric Opera of Chicago, Berlioz's *Les Troyens* at Florence's Maggio Musicale, Berg's *Wozzeck* at Canadian Opera, and, at Glyndebourne, Janáček's *Katya Kabanova* in 1988 and *Jenůfa* in 1989.



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Emanuel Ax

One of the best-known and most highly regarded musicians in the world, Emanuel Ax has had a distinguished career highlighted by many prestigious prizes, performances with virtually every major symphony orchestra, countless recitals, and numerous successful recordings. He also appears regularly

at such festivals as the BBC Proms, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax first attracted public attention in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Piano Competition, held in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize in 1979. An RCA recording contract followed, and many of his more than twenty acclaimed albums became best-sellers; he recently recorded the Beethoven piano concertos with André Previn and the Royal Philharmonic. Now an exclusive CBS Masterworks recording artist, Mr. Ax recorded a collection of Chopin scherzos and mazurkas for his debut album with that label, with several Haydn sonatas scheduled for release. Devoted to chamber music performance, Mr. Ax gives duo recitals with Yo-Yo Ma each season, and their recordings of the Brahms and Beethoven sonatas both earned Grammy awards. During the 1987-88 season he performed the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and at the Bath Festival, and toured with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States. The three artists have recorded the Shostakovich piano trio, Op. 67, and the Dvořák piano trios, and will return to the Far East in September 1989. Mr. Ax often plays trio performances with Yo-Yo Ma and Young Uck Kim, and the summer of 1990 will bring them together again at several European festivals, including Berlin. Recently focusing on music of this century, Mr. Ax has performed works of Sir Michael Tippett, Hans Werner Henze, Aaron Copland, and Arnold Schoenberg. This summer he will give the first performance of Joseph Schwantner's new piano concerto with the St. Louis Symphony under Leonard Slatkin at Lincoln Center's International Festival of the Performing Arts. Mr. Ax's 1987-88 season was highlighted by his debut with the Berlin Philharmonic under Andrew Davis, engagements with the Cincinnati Symphony, Los Angeles Philharmonic, Philharmonia Orchestra, St. Louis Symphony, and Toronto Symphony, and recitals at Carnegie Hall, in Chicago, and in Los Angeles. In addition to Tanglewood, his summer engagements include the Mostly Mozart and Saratoga festivals. Next season his orchestral dates include the Buffalo Philharmonic, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, Philadelphia Orchestra, Philharmonia Orchestra, Rotterdam Philharmonic, Royal Philharmonic, Swedish Radio Symphony, and Toronto Symphony; his recital appearances take him to Avery Fisher Hall, Boston, Paris, Poland, and Italy, among others.

Born in Lwow, Poland, Emanuel Ax moved as a boy to Winnipeg, Canada, with his family. His studies in the precollege division of Juilliard were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki, their son Joseph, and daughter Sarah. He has appeared frequently with the Boston Symphony Orchestra since his Tanglewood debut in 1978, most recently as soloist in Beethoven's Piano Concerto No. 2 at Tanglewood last summer.

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Dominique Labelle

Sponsored by the Canada Council and by Boston University on a Dean's Scholarship, soprano Dominique Labelle is currently studying with Phyllis Curtin. Ms. Labelle is a graduate of McGill University, where she received the Pauline Donalda Scholarship for three consecutive years. This summer she is a Vocal Fellow at the Tanglewood Music Center. A participant in the Boston University Opera Program, Ms. Labelle recently performed the leading role in the opera *Transformations* by Conrad Susa. Ms. Labelle made her Boston Symphony Orchestra debut in performances of Strauss's *Elektra* under Seiji Ozawa in Boston and New York last December; this past June she made her New York recital debut at Merkin Hall. Ms. Labelle recently sang the role of Rosalinda in *Die Fledermaus* with the Boston University Opera Institute, and she won the voice competition of the Canadian Women's Club of New York City and the Orford Music Competition in Montreal this past spring. Ms. Labelle will sing the role of Donna Anna in the Peter Sellars production of Mozart's *Don Giovanni* at the PepsiCo Summerfare festival in 1989.

Michael Orzechowski

A native of Chicago, baritone Michael Orzechowski currently lives in New York City, where he attends the Manhattan School of Music. At the Manhattan School he has participated in two American stage premieres, as Le Baron in Massenet's *Cherubin*, and as Count Perrucchetto in Haydn's *La fedeltà premiata*. In New York he has also appeared with the American Chamber Opera Company as Aeneas in Purcell's *Dido and Aeneas*, as The Swineherd in John Harbison's *Full Moon in March*, and as a member of the Trio in Bernstein's *Trouble in Tahiti*. With Brooklyn's Il Piccolo Teatro del'Opera he has appeared as The Director in Mozart's *The Impresario*. Last summer, while attending the Music Academy of the West in Santa Barbara, California, he sang the role of Schaunard in *La bohème*. As soloist with orchestra, Mr. Orzechowski has performed in Elgar's *Dream of Gerontius* with the Delaware Symphony and Copland's Old American Songs with the Bridgeton Symphony in New Jersey. In April he sang in *The Creation* with the International House Orchestra at New York's Riverside Church. Mr. Orzechowski's teachers have included Charles Bressler and Martial Singher. He is a Vocal Fellow at the Tanglewood Music Center this summer.

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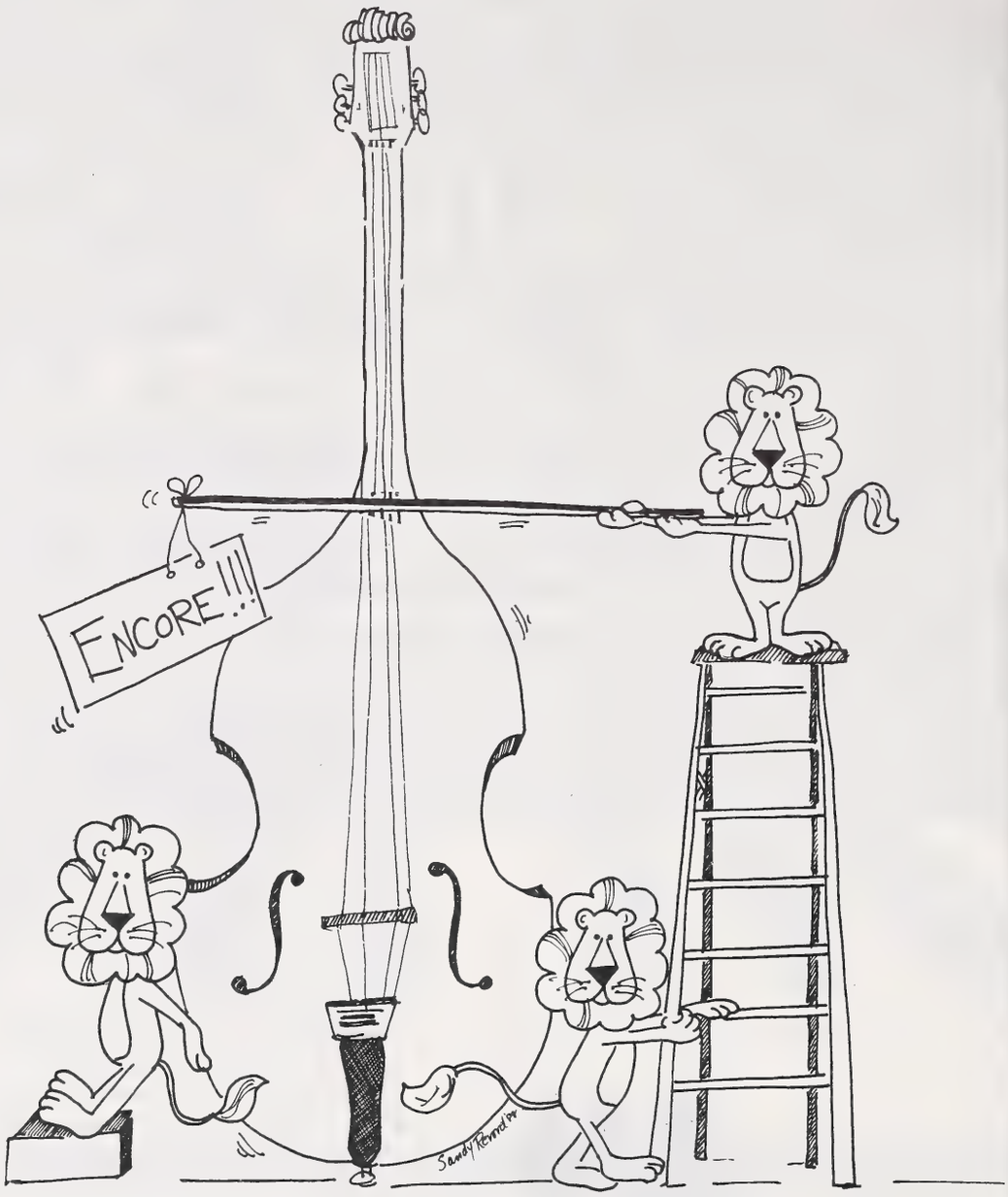

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BEETHOVEN — Overture to the ballet *The Creatures of Prometheus*, Opus 43

RAVEL — Piano Concerto in D, for the left hand (in one movement)

Mr. FLEISHER

INTERMISSION

RACHMANINOFF — Symphony No. 2 in E minor, Opus 27
Largo—Allegro moderato
Allegro molto
Adagio
Allegro vivace

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Ludwig van Beethoven
Overture to the ballet *The Creatures of Prometheus*, Opus 43

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his music for the ballet Die Geschöpfe des Prometheus *(*The Creatures of Prometheus*) in 1800 and early 1801; the ballet had its first performance on March 28, 1801, at the Burgtheater in Vienna, to such success that it was repeated more than twenty times. Pierre Monteux gave the first Tanglewood performance of this overture on August 9, 1958, and Semyon Bychkov the most recent on August 24, 1986. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on April 2, 1800—was dedicated to the Empress may provide the connection. By this time the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Viennese public on the same concert as the Septet. The chance to compose for the theater

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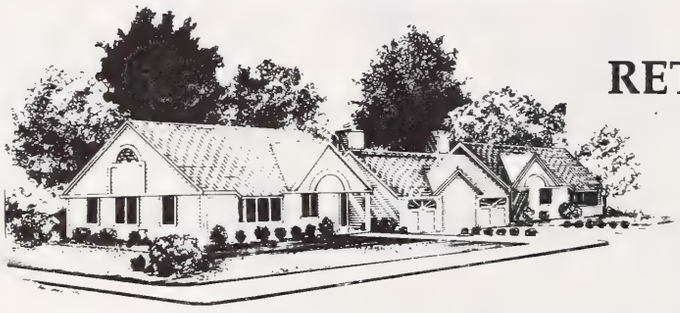

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marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.

Although the ballet's popularity was such that it was performed sixteen times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of Vigano by Carlo Ritorni and also in Thayer's classic biography of the composer:

> The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as it were *in medias res* harmonically and so immediately commanding the attention, are a perfect foil to the woodwind melody that follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—framework for the perpetual-motion Allegro theme to follow, and the initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

—Marc Mandel

Maurice Ravel
Piano Concerto in D, for the left hand

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Concerto in D, along with his other piano concerto, in G major, in 1930 and 1931. Charles Munch led the first Tanglewood performance of Ravel's Piano Concerto for the left hand on August 16, 1953, with pianist Seymour Lipkin. Leon Fleisher was soloist for the most recent performance here, under Seiji Ozawa's direction, on July 7, 1984. The orchestral part of the concerto is scored for two flutes and piccolo, two oboes and English horn, E-flat clarinet, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, wood block, tam-tam, harp, and strings.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his long-time interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto composed for Marguerite Long falls into the category of bril-

liant entertainment music. The concerto for the left hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved; Saint-Saëns had written six studies for the left hand, and Scriabin a *Prelude and Nocturne*. But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings him in with a cadenza designed to show right off the bat that limiting the conception to a single hand does not prevent

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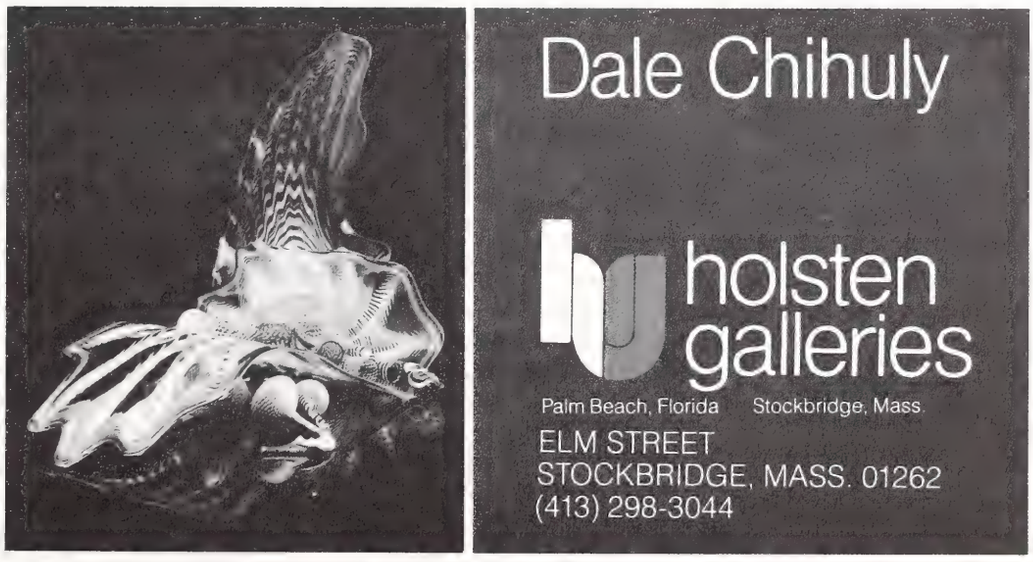
extraordinary virtuosity. As in the G major concerto there are jazzy elements that Ravel picked up during his visit to America, and the level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restriction under which he completed his commission?

—Steven Ledbetter

Sergei Rachmaninoff
Symphony No. 2 in E minor, Opus 27

Sergei Vassilievich Rachmaninoff was born at Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed the Symphony No. 2 between October 1906 and April 1907 and conducted the first performance in St. Petersburg on January 26, 1908. The Philadelphia Orchestra gave the American premiere on November 26, 1909, the composer conducting. The first Tanglewood performance of the Rachmaninoff Second Symphony was given by André Previn on August 5, 1977; Eugene Ormandy led the only other performance here, on July 25, 1981. The work is scored for three flutes (one doubling piccolo), three oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings.

By the time he came to write his Second Symphony, Rachmaninoff had become such a celebrity in Moscow—as composer, pianist, and conductor—that he found he had to "escape" in order to be able to compose without interruption. This need was made more urgent by the increasing political unrest, especially the massacre before the Winter Palace in January 1905, an anticipation of the revolution that was barely a dozen years away and that made connection with such state-run institutions as the Bolshoi Theater awkward. Disturbances continued throughout the year 1905, and though Rachmaninoff was busy seeing two new operas, *Francesca da Rimini* and *The Miserly Knight*, through their premieres in January 1906, he clearly decided that it was time to leave Russia for a while. By mid-February he had resigned from his position at the Bolshoi and left almost at once for Florence. Though he had offers of remunerative engagements to conduct the following year, the political unrest persuaded him to



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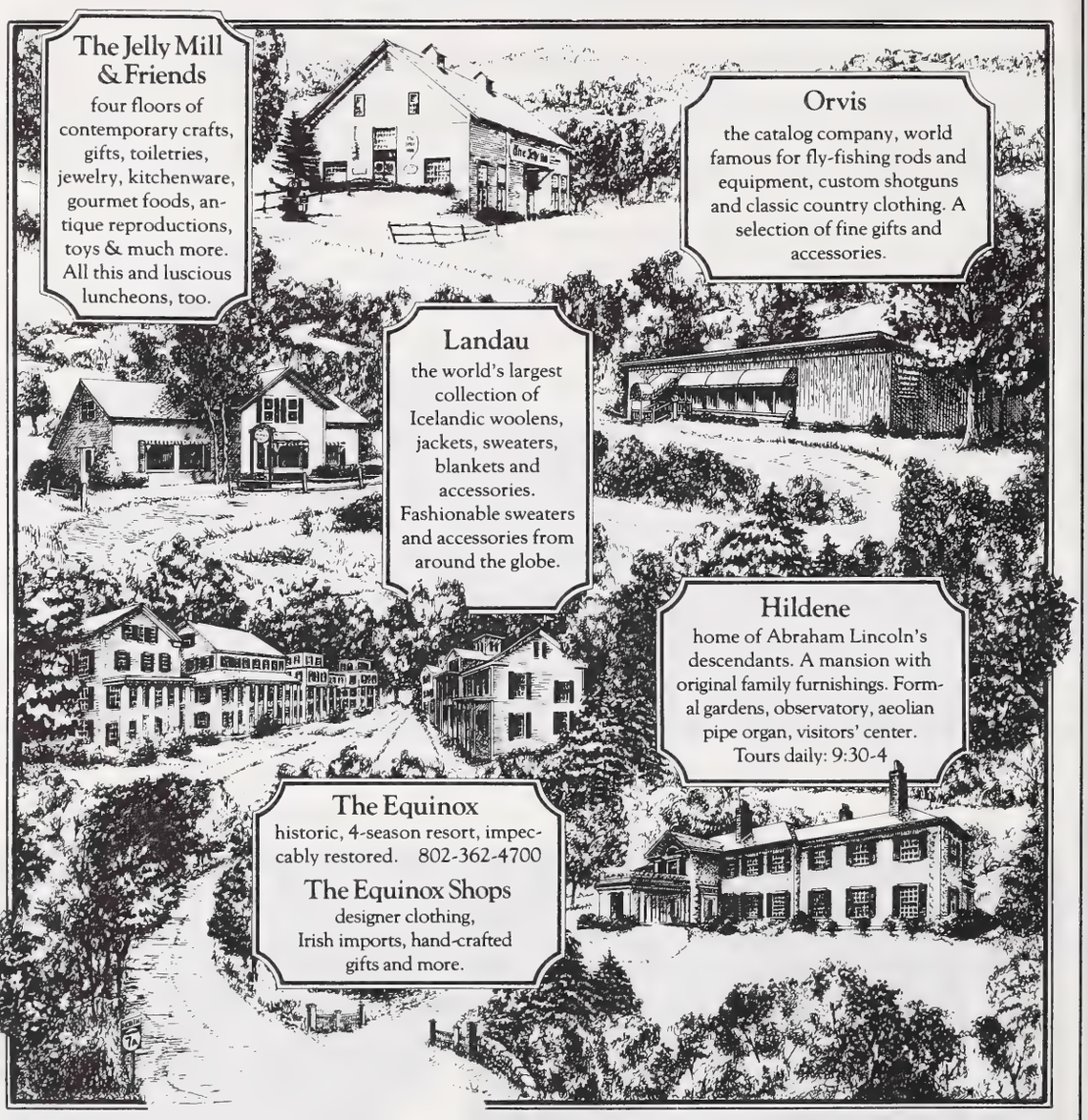

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cancel all concert plans and take his family to Dresden for the year. There, virtually unknown to all, he could work in seclusion as a full-time composer.

He began work on a new opera, *Monna Vanna*, based on a play by Maeterlinck. It was never to be finished, partly because he interrupted himself to compose the Second Symphony, and later because the playwright had a contract with the music publisher Heugel specifying that only one composer, a certain Henri Février, could set the play to music and get permission for performances in the international opera circuit.

It is, perhaps, a miracle that Rachmaninoff ever composed a second symphony. The premiere of his first, in 1897, had been so disastrous that the twenty-four-year-old composer nearly gave up composition entirely, and only returned to his metier after extensive counseling sessions, partly under hypnosis, with a psychiatrist in 1900. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") Nonetheless, the memories of that event were no doubt the reason that Rachmaninoff composed his new symphony in secret, not telling even his best friends in Russia until he was essentially finished and the word had leaked out in a German paper. On February 11, 1907, he added a postscript to a letter from Dresden with the confession:

> I have composed a symphony. It's true! It's only ready in rough. I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more. But I am mystified how the newspapers got onto it!

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Rachmaninoff returned to Russia that summer, carrying with him the newly composed First Piano Sonata and the nearly finished Second Symphony. He conducted the first two performances, one in St. Petersburg, the other in Moscow. After repeating it in Warsaw he returned to Dresden, where he made the final adjustments to the score before sending it off to the publishers.

Since the First Symphony was never published in Rachmaninoff's lifetime (and was even believed to be utterly lost in the Russian Revolution until a set of orchestral parts turned up after his death), and the Third Symphony was not composed for another decade, it was the Second that became established as *the* Rachmaninoff symphony. That didn't prevent it from suffering the indignity of numerous cuts and abridgments, however, an unfortunate practice that the composer himself sometimes indulged in, thereby giving others implicit license to hack away. On occasion this lengthy work (which runs just over an hour when played complete) has been cut drastically to as little as forty minutes! Such heartless pruning suggests that the work must be loosely constructed for the cuts even to be possible. But it is, in fact, a well-knit score that requires space for the natural growth of the composer's musical ideas. Russian music is often made up of thematic ideas in frequently repeated cells, but Rachmaninoff's repetitions are almost never literal; each one extends the musical argument in a grand and spacious progression. At the same time, the presence of a motto theme (heard in the opening measures) subtly shapes elements of every movement, binding the structure into a tightly-argued whole, despite its length. Audiences take more easily to big symphonies these days, now that Mahler has become established as standard repertory just about everywhere, so there is no longer the justification (if it was ever there) to perform the Rachmaninoff Second with crippling abridgments. How-

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ever, until Simon Rattle's uncut performances at Symphony Hall in March 1987, the Boston Symphony had not played the score complete since Karl Muck conducted it in 1917! At tonight's performance, Leon Fleisher will take some, though not all, of the "standard" cuts.

The very first phrase in the cellos and basses is the essential motto, which dominates the symphony on its surface or somewhere in the undertow. Its melodic turn is at once converted into an expressive figure in the violins in the first of many elaborations. A new one occurs in the restless Allegro that follows. The A minor scherzo movement is one of Rachmaninoff's most original in character and scoring, right from the opening horn theme, which is a rather festive march, and the violin figure that follows at once will return to open the symphony's finale. Periodically the movement softens into a lyrical stepwise melody that promises romantic involvement, but just at the right time Rachmaninoff recalls the energetic business for which the movement is intended to serve. At the end, a coda dies away into nothingness.

The romantic high point of the symphony comes in the third movement, one of the most romantic passages in the entire orchestral repertory (and all by itself a full course in lush soaring melodic sequences of the kind taken over by Hollywood for love scenes). The passion hinted at in the introductory measures will return in full force at the climax of the movement. But first the clarinet sings a tender song that hovers delicately around the dominant of the scale, constantly decorated in new ways, expanding ever onward without repetition, through the twenty-three measures of its length. The middle section of the movement is more lightly scored, with brief questions and answers tossed back and forth by the English horn and oboe against reminders in the violins of the symphony's opening motto. Now the violins begin an extended gradual climb and a long crescendo in which the full orchestra joins to a climactic statement of the romantic opening figure of the movement. This quickly collapses, though, and the motto intertwines with the romantic figure in a delicate and mysterious dialogue leading to the restatement (in the violins) of the opening clarinet song. Another romantic climax ensues, and the movement dies away in a dialogue of murmuring calm.

The finale abruptly breaks the romantic mood with a theme full of triplets rushing headlong in a carnival mood. Recollections of earlier movements are woven into this madcap chase with great subtlety, and the string choir has the opportunity to introduce (in unison) another of Rachmaninoff's great soaring, singing melodic inventions. A brief Adagio recalls the slow movement and the violin version of the opening motto before we plunge into the development section, which contains one of Rachmaninoff's greatest masterstrokes. Gradually one instrument and then another begins to play a descending scale, first in quarter-notes, then some in eighth-notes or whole notes, overlapping and piling up simultaneously in every possible rhythmic combination, making an extraordinary noise, as if someone were ringing the changes on all the bells of Moscow at once. The remainder of the movement brings a normal recapitulation and a swift coda that ends this long symphony in a truly resplendent manner.

—S.L.

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IVES — *Decoration Day*

BRUCH — Violin Concerto No. 1 in G minor, Opus 26
Prelude. Allegro moderato—
Adagio
Finale: Allegro energico

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Charles Ives
Decoration Day

Charles Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. He composed Decoration Day *in 1912; the work was first performed in Havana, Cuba, on December 27, 1931, by the Havana Symphony Orchestra under the direction of Amadeo Roldan. This is the first performance by the Boston Symphony Orchestra. The score calls for piccolo (ad lib.), two flutes, two oboes, English horn, two B-flat clarinets, E-flat clarinet, two bassoons, four horns, two trumpets (or cornets), three trombones, tuba, timpani, bells, chimes (ad lib.), snare drum, bass drum, suspended cymbal, and strings, including one, two, or more "extra violins" depending on the total number of strings, to be played at a much lower intensity than the others and standing "in the background as a kind of shadow to the other strings."*

Much of Ives's music was conceived in a form different from the one we know now. At some uncertain time he considered the music we now know as *Decoration Day* to be his Third Piano Sonata or his Fifth Violin Sonata. In the end, though, it became an orchestral work, one of the four movements of his *Holiday Symphony* (also referred to as *A Symphony: New England Holidays*), composed between 1909 and 1913, and which depicted a different holiday celebrated in the New England of his boyhood for each of the four seasons: *Washington's Birthday* for winter, *Decoration Day* for spring, *The Fourth of July* for summer, and *Thanksgiving* for autumn. Ives noted that the four movements of the "symphony" could be performed separately, and he explained that the music was intended to suggest "pictures of a boy's holidays in a country town."

By the time he wrote this score, Ives had withdrawn from any practical performing himself. But he decided to propose *Decoration Day* for a sight-reading when the New

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Symphony Orchestra in New York advertised for American symphonic works to be played in public readings at Carnegie Hall. Ives received a letter saying that his piece had been accepted and asking for the orchestral parts. These he duly sent, only to receive another letter saying that, on closer study, his work was deemed too difficult. Ives made a naively sarcastic reply that evidently shamed the organizers of the event into agreeing to the reading.

Paul Eisler, the orchestra's assistant conductor, was to lead the reading in Carnegie Hall in the spring of 1920. The result was a travesty. The orchestra began, but quickly one member after another dropped out, having lost his place. They restarted at every rehearsal letter, but the same thing happened again and again. When returning the score, Eisler commented to Ives: "There is a limit to musicianship." The composer confided to his *Memos*: "I didn't tell him, as I wanted to, [that] the greatest limits to musicianship are your [own] limitations." But he added, "This is a good example of how much water can run under the bridge in a few years time. This 'performance' was thirteen years ago [Ives wrote these words in the early '30s], yet today this score could be picked up and played readily by any symphony orchestra with only a few rehearsals, and it has been. It was recently played by the Havana Symphony Orchestra . . . and with apparently little difficulty."

Ives frequently used music, laid out in complex overlapping layers of diverse materials, to express the simultaneity of different events, or to attempt the capture of a complicated moment of actual memory. In his *Essays Before a Sonata*, Ives spoke of the experience of "a boy" (transparently himself) awaking on Memorial Day to hear the band playing a popular march of D.W. Reeves, one of Ives's favorite pieces:

> . . . he seems of a sudden translated—a moment of vivid power comes, a consciousness of material nobility, an exultant something gleaming with the possibilities of this life, an assurance that nothing is impossible, and that the whole world lies at his feet.

To the grown composer, the myriad events of Decoration Day provided a fertile ground for making memory into a work of art. Ives regularly used the interplay of many different musical ideas, from different sources and with varying significance, stirred together into a kaleidoscopic picture, to suggest the constantly changing surface of life. In his recollections, characteristically given the laconic title *Memos*, Ives recalled:

> *Decoration Day* for full orchestra—it was started as a brass band overture, but never got very far that way. It was also finished and scored at about the same time the *Washington's Birthday* was. The middle section . . . was taken from an organ piece written some years before. In my opinion this is the poorest part of the movement. (The melody of the march before the end is from Reeves's "Second Regiment Quickstep"—as good a march as Sousa or Schubert ever wrote, if not better!)

And on the score itself he added a prose postface that is, in effect, a complete, elaborate program for the work:

> In the early morning the gardens and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Day's Memorial. During the forenoon as the people join each other on the Green there is felt, at times, a fervency and intensity—a shadow perhaps of the fanatical harshness—reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of "Nature's kinship with the lower order—man."
>
> After the Town Hall is filled with the Spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways), then the Warden and Burgesses *in carriages*, the Village Cornet Band, the G.A.R. [Grand Army of the Republic], two by two, the

Militia (Company G.), while the volunteer Fire Brigade, drawing the decorated hose-cart, with its jangling bells, brings up the rear—the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and *Adeste Fidelis* answers for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated, *Taps* sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and "we all march back to town" to a Yankee stimulant—Reeves' inspiring *Second Regiment Quickstep*—though, to many a soldier, the sombre thoughts of the day underlie the tunes of the band. The march stops—and in the silence the shadow of the early morning flower-song raises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day.

It is worth remembering that at the time of Ives's childhood memories of Decoration Day, in the late 1880s, the holiday was still almost entirely a memorial to those who had fallen in the Civil War. Thus the quotation of several Civil War songs—"Marching Through Georgia," "Tenting Tonight on the Old Camp Ground," and "The Battle Cry of Freedom"—had highly specific connotations for the boy, as they would have for anyone actually present at a decoration ceremony in his day. The bustle of activity, the whirling contradictory emotions, and the burgeoning of new life on a spring day given over to remembering the dead would all contribute to the memories that Ives attempted to capture. Many of the quotations are more literal here than they are in Ives's symphonies—but that is only natural, for here the composer is calling to mind a specific event at which this music was heard. The result is a cross between a "photograph in sound" and an interpretation from a distant time, a fascinating ambiguity that is part and parcel of Ives's art.

—Steven Ledbetter

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Max Bruch
Violin Concerto No. 1 in G minor, Opus 26

Max Karl August Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, near Berlin, on October 20, 1920. His Violin Concerto in G minor was composed during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with a soloist named O. von Königslöw and Bruch conducting; the definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann; Pablo Sarasate was the soloist. Emanuel Borok was soloist for the first Tanglewood performance of the Bruch G minor violin concerto on August 8, 1975, under Arthur Fiedler's direction; Charles Dutoit led the most recent performance here, with soloist Shlomo Mintz, on August 14, 1982. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that holds a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scale-work. The earliest cello concerto to retain a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.

most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingrati-atingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow move-

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ment, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—S.L.

Dmitri Shostakovich
Symphony No. 10, Opus 93

Dmitri Dmitrievich Shostakovich was born in St. Petersburg (now Leningrad) on September 25, 1906, and died in Moscow on August 9, 1975. He began the Tenth Symphony in July 1953 and completed it on October 27 that year. It received its first performance less than two months later, on December 17 in Leningrad under the direction of Yevgeny Mravinsky. Dimitri Mitropoulos led the New York Philharmonic in the American premiere on October 14, 1954. Seiji Ozawa led the only previous Tanglewood performance of the Shostakovich Symphony No. 10 on August 10, 1984. The symphony is scored for a large orchestra consisting of two flutes and two piccolos, three oboes and English horn, three clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, snare drum, cymbals, tambourine, tam-tam, and strings.

Shostakovich made his impressive debut as a symphonic composer at the age of nineteen with a work of real talent—and more—that established him overnight as a new Russian composer of significance. During the next two decades he produced eight more symphonies, as well as operas, ballets, incidental music, film scores, and music for piano and chamber ensembles. His success during these years suffered vicissitudes far beyond the normal ones that composers have to deal with in presenting new works—the problems of unsympathetic and uncomprehending audiences or perhaps insufficiently prepared performances. These additional difficulties were of a political nature. Like all Soviet artists, Shostakovich was expected to produce works that served to educate or enlighten the proletariat, to engender uniform enthusiasm for the revolution or the state, to serve, in short, a didactic or propagandistic function over and above the purely musical one.

The 1920s in Russia had actually been an era of some flexibility and experimentation in all the arts, but by 1932 a new temper was apparent in the ruling forces, one that caused composers to produce works that were no longer simply "music" but rather "Soviet music"; this period of regimentation lasted until the death of Stalin in 1953, and no composer—at least none who survived Stalin's purges—was more affected by it than Shostakovich. The first blow came quite unexpectedly when in January 1936 *Pravda* printed an editorial, apparently coming directly from Stalin, attacking Shostakovich's opera *Lady Macbeth of Mtsensk District* as "muddle instead of music." Ten days later another attack, this time of a ballet score, appeared in the same paper. The combined assault was too much for Shostakovich; when his Fourth Symphony was placed in rehearsal later in the year, it quickly became apparent that the score, perhaps his most "difficult" and elaborate, would only get him into still greater

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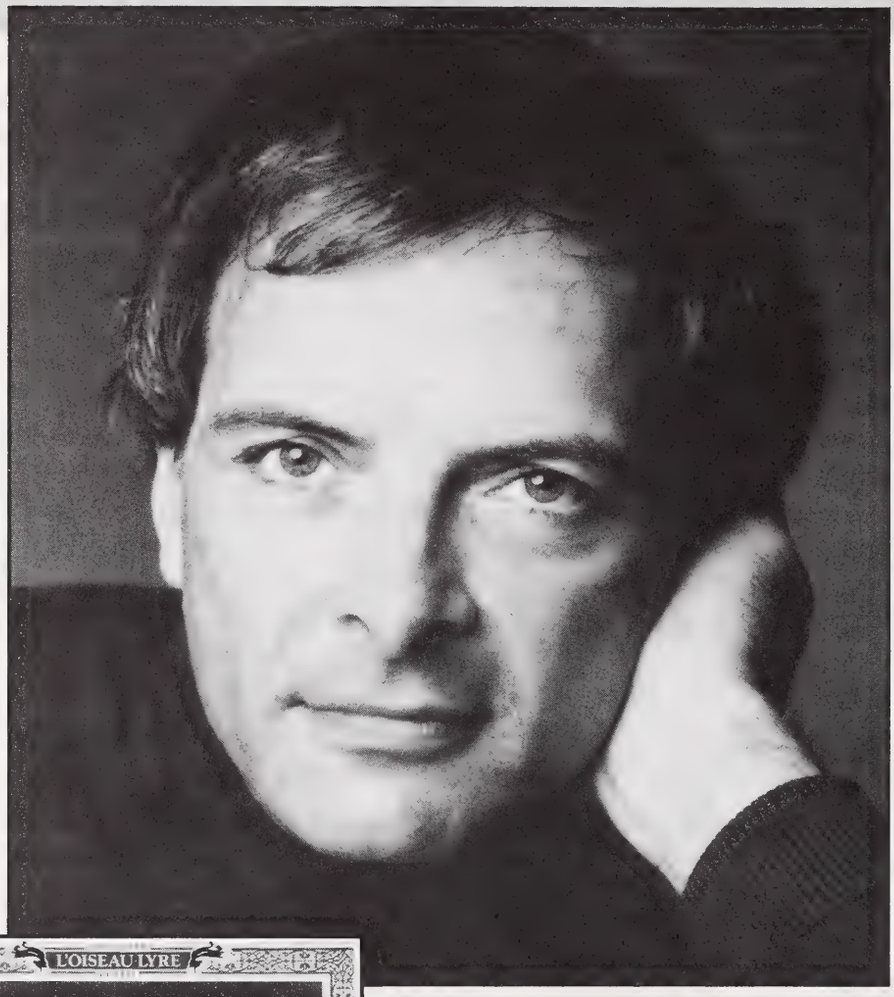

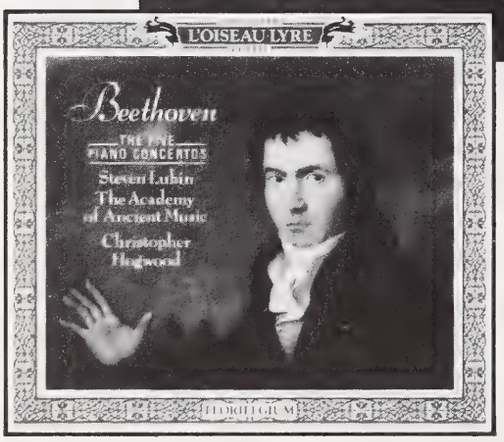

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trouble, and he withdrew the performance. According to the composer's recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse. (In the end, the Fourth Symphony was not performed until after Stalin's death.)

Shostakovich "redeemed" himself with the Fifth Symphony and went on to write the Sixth and the three wartime symphonies before a new period of official disfavor almost caused him to cease symphonic writing forever. The basic problem was that symphonies, as large-scale public statements by a composer, were simply too open to political interpretation. The whole idea may be generally foreign to us, but nothing is more characteristic of the Soviet approach to the art. So Shostakovich found that he was continually being second-guessed, that ideas or motives or intentions were being read into his symphonic works by political functionaries, something that could be extremely dangerous if the symphony were viewed as anything other than optimistic and heroic.

Moreover, although Stalin was not notably musical, he recognized the value of artistic propaganda and sought glorification in works of art. The Ninth Symphony was expected to be a grandiose post-war celebration, but Shostakovich abandoned the attempt to produce what was expected of him (apparently after trying twice to come

Dmitri Shostakovich

up with something appropriate) and produced instead a witty and relatively light-hearted work.

> When my Ninth was performed, Stalin was incensed. He was deeply offended, because there was no chorus, no soloist. And no apotheosis. There wasn't even a paltry dedication. It was just music, which Stalin didn't understand very well and which was of dubious content.
>
> People will say that this is hard to believe, that the memoirist is twisting things here, and that the leader and teacher certainly didn't have time in those difficult postwar days to worry about symphonies and dedications. But the absurdity is that Stalin watched dedications much more closely than he watched affairs of state.

Chamber music was much less likely to be interpreted in this way, since the reduced forces that were required somehow forced the recognition of its purely abstract musical character, possibly because chamber music generally attracts smaller audiences and can therefore avoid the necessity of appealing to "the people" as a whole. Thus, after the Ninth Symphony in 1945 until the death of Stalin in 1953, Shostakovich limited himself to smaller works for the most part—several string quartets and the retrospective set of twenty-four preludes and fugues—and to film scores, in which the drama of the film itself would carry the approved political message.

In July 1953, four months after Stalin's death, Shostakovich began the composition of his Tenth Symphony at his dacha in Komarovo; he finished the work in September, and its first performance took place within three months. The symphony is now widely regarded as Shostakovich's finest work in the genre, with a successful union of expressive qualities and technical means. It is also representative of the long tradition of the four-movement symphony for orchestra alone, to which Shostakovich did not return until the Fifteenth Symphony of 1971, the intervening works all having vocal elements as well. The appearance of the Tenth Symphony aroused a heated debate among Soviet musicians. Its manifestly personal expression raised once again the issue of the artist's role: could he express himself subjectively as an individual rather than objectively as one element of a collective group? By and large, Soviet music was still expected to be optimistic (the prevailing mood of the music was more important in some circles than the technical quality), to reflect "the truth of our life," as one critic put it. By this measuring stick, Shostakovich's Tenth runs dangerously close to the border of the unacceptable. But one result of the discussion was the awarding to the composer of the country's highest artistic honor, the title "People's Artist of the U.S.S.R.," a clear sign of the relative liberation of creative thought, though still within fairly strict bounds, in post-Stalin Russia.

Before the debate in the Composer's Union, Shostakovich spoke of the symphony with a modesty that seems overdone, possibly with the intention of disarming any attacks by "confessing" certain faults in the piece (some sections too short, some too long), to which he added, "It would be very valuable to have the comrades' opinions on this." But at that time he did not reveal anything about the immediate impetus for writing what many felt instinctively to be a highly personal work. When asked whether the symphony had a program, he responded (evasively) with a smile, "No, let them listen and guess for themselves." Even in the relative liberation of late 1953 he could certainly not feel safe in revealing the statement that appears in his posthumously published memoirs:

> I couldn't write an apotheosis to Stalin. I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis.

The first three movements are unified by a motive consisting of the first three steps of the minor scale. Shostakovich chooses to write a moderately slow first movement, not a grand Allegro; this Moderato is conceived in a lyric and contrapuntal vein, beginning with a twisting slow theme in cellos and basses that occasionally resembles a basso ostinato. After an opening paragraph for strings alone, the solo clarinet introduces a lyrical melody that gradually expands outward and then contracts again to the note on which it began. These materials are used to build up the first orchestral tutti, which then dissolves into individual sections: strings, followed by brass, followed by solo clarinet expanding upon its first statement before leading to a new motive, introduced by the solo flute in a low register: a hovering, rocking figure in eighth-notes that keeps moving away from the first pitch and then returning to it. The rest of the movement is developed with great imagination and economy of means from these three motives, the overall pattern being a kind of arch, dynamically speaking, growing from the opening *piano* to extended *forte* in the middle before collapsing to the level of the beginning.

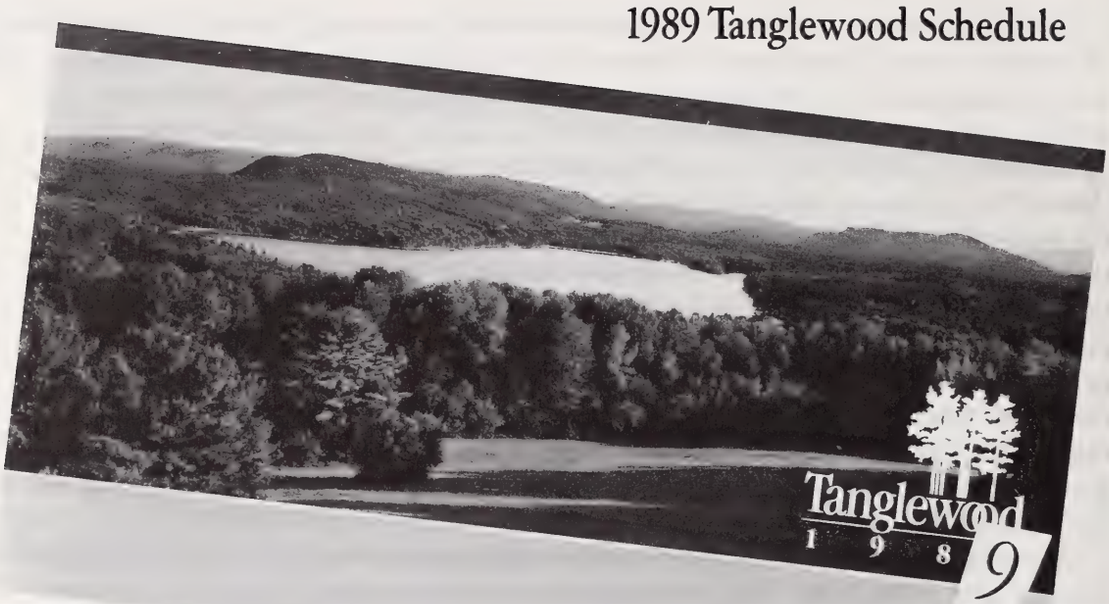
The second movement has been variously interpreted, even by Soviet musicians, in strongly antithetical ways. One view claimed that the movement "expresses again the inexhaustible forces of life," while another, at the opposite pole, discerns rather "the onslaught of the powers of darkness and death." The sinister character of its perpetual motion, built on a single motive, is exhilarating and threatening at the same time, with an evident parodistic intent. Shostakovich's address to the Composer's Union preceding the debate on the Tenth Symphony was a model of evasion: "The second movement, in my opinion, answers my purpose in the main, and occupies its intended place in the cycle." Not a word, of course, about a musical depiction of Stalin; the undercurrent of brutality in the music would have made such a confession most unwise.

The third movement, which begins as a pensive waltz of sombre character, is an early example of Shostakovich's practice of composing his personal motto DSCH into his music, something that happens also in the Violin Concerto and the Eighth String Quartet. (DSCH stands for the German transliteration of the composer's name, Dmitri Schostakovitsch, which is then translated into musical pitches according to German terminology: D, S [= Es, or E-flat], C, H [= B-natural]; the resulting four-note motive fits naturally into the key of C minor or its near relations.)

The finale consists of a long, slow introduction followed by a vigorous Allegro, less hysterical than the forced rejoicing of the last movement of the Fifth Symphony, but fundamentally outgoing nonetheless, despite frequent reminders of the DSCH motto. That reference to the third movement, along with the slow introduction, helps prevent the sheer youthful energy of the Allegro from allowing us to forget the very different character of the first three movements. Here, as throughout the work, Shostakovich has kept his own counsel, telling us things through the musical elements of melody, harmony, and rhythm that he could not say in words.

—S.L.

1989 Tanglewood Schedule



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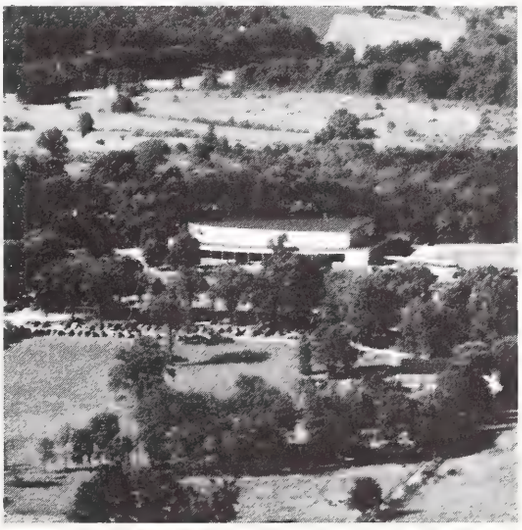
Leon Fleisher

Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic, and in 1952 he became the first American to win a major European competition, receiving first prize in the Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly throughout the world. He was the favorite collaborator of George Szell, and their recordings of the five Beethoven concertos are still considered definitive. In 1959 Mr. Fleisher was named by the Ford Foundation as one of "ten top U.S. concert artists representing America's musical resources at their highest level." At the height of his career during the 1964-65 season he performed twenty-two concerts in New York alone and was about to tour the Soviet Union with Szell and the Cleveland Orchestra. It was at this time that he arrived at the most difficult decision of his life: not only to cancel the tour, but to withdraw from concertizing. A muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano.

In the ensuing years, Mr. Fleisher maintained an active schedule of musical activities. Since 1959 he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music. With his former student Dina Koston he co-founded the Theatre Chamber Players of the Kennedy Center in 1967. In 1970 he became music director of the Annapolis Symphony, a post he later relinquished due to other commitments. That summer he made his New York conducting debut at the Mostly Mozart Festival, and he was associate conductor of the Baltimore Symphony for five years beginning in 1973. He has also conducted the orchestras of Boston, Pittsburgh, Cleveland, San Francisco, Vancouver, and Brussels, among others. He has made regular appearances in chamber music and with orchestra performing the left-hand piano literature, and he has served on the juries of the most important international competitions. In September 1982 he began serving as adjunct professor at the University of Michigan, Ann Arbor. He has given master classes at the Salzburg Summer Academy, and in 1985 he was named artistic director of the Tanglewood Music Center, the Boston



Symphony Orchestra's summer academy for advanced musical training.

By carefully adhering to the instructions of his doctors, Mr. Fleisher did return to the standard two-handed repertory for a limited number of engagements—his September 1982 performance at the gala opening of the Baltimore Symphony Orchestra's new Meyerhoff Symphony Hall was watched by millions on a nationwide telecast—but additional therapy has made it necessary for him to return to the left-hand repertory. Recent appearances have found him performing as conductor, soloist, and chamber musician throughout the country. Between 1954 and 1962 Mr. Fleisher appeared with the Boston Symphony Orchestra to perform music of Brahms, Beethoven, Mozart, and Franck. More recently, under Seiji Ozawa's direction, he has performed the Ravel Concerto for left hand, Benjamin Britten's *Diversions* for piano left-hand and orchestra, and, last summer at Tanglewood, Prokofiev's Piano Concerto No. 4, for left hand.

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Andrew Davis

Conductor Laureate of the Toronto Symphony, Andrew Davis is also Music Director-designate of the BBC Symphony of London. He will assume full duties as the BBC Symphony's Music Director in the 1989-90 season. Born in 1944 in Hertfordshire, England, Mr. Davis studied at King's College, Cambridge, where he was organ scholar from 1963 to 1967 and where his talent for conducting first became apparent. He spent a year studying with Franco Ferrara in Rome, then worked extensively in England as a keyboard player, notably with the Academy of St. Martin-in-the-Fields. In October 1970 he took over a BBC Symphony performance of Janáček's *Glagolitic Mass* at short notice, to unanimous critical and public acclaim. He then spent two years working with the BBC Scottish Symphony Orchestra in Glasgow and in 1973 was appointed associate conductor of the Philharmonia Orchestra. The same year he began his international career, with a tour of the Far East with the English Chamber

Orchestra and the first of many engagements with the Israel Philharmonic. Since then his conducting career has spanned several continents to include engagements with the world's major orchestras and appearances at many of the leading international festivals, including Edinburgh, Flanders, and Berlin. He is a regular visitor to the Glyndebourne Festival, where he first conducted in 1973. After becoming the Toronto Symphony's music director in 1975, he took that orchestra on annual visits to Carnegie Hall, as well as on tours of Europe, Japan, and China, the United States, and throughout Canada. In the United States, Mr. Davis appears regularly with the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, and the Boston Symphony, which he has conducted frequently at Symphony Hall and at Tanglewood since his first appearances in January 1976. Recent projects in Europe have included Britten's *War Requiem* in Vienna, a tour of Germany with the London Philharmonic, and concerts with the orchestras of Stockholm, Zurich, and Rotterdam.

Particularly well-known for his interpretations of Richard Strauss's operas, Mr. Davis has conducted *Der Rosenkavalier* at the Paris Opera and at Covent Garden, *Salome* and *Ariadne auf Naxos* at the Metropolitan Opera, and *Capriccio*, *Die schweigsame Frau*, and *Arabella* at Glyndebourne. Another recent success was Mozart's *Le nozze di Figaro* at Chicago's Lyric Opera. In addition to his recordings with the Toronto Symphony, which include recent EMI/Angel releases of Holst's *The Planets* and Handel's *Messiah*, Mr. Davis has made many recordings with the London orchestras. His recently released recording of Sir Michael Tippett's *The Mask of Time* with the BBC Symphony received *Gramophone*'s award for Best Contemporary Record of 1987. Mr. Davis's future engagements with orchestra include the New York Philharmonic, the St. Louis Symphony, the Pittsburgh Symphony, Rome's Orchestra di Santa Cecilia, Zurich's Tonhalle Orchestra, and the Philharmonia. Operatic engagements include Mozart's *La clemenza di Tito* with the Lyric Opera of Chicago, Berlioz's *Les Troyens* at Florence's Maggio Musicale, Berg's *Wozzeck* at Canadian Opera, and, at Glyndebourne, Janáček's *Katya Kabanova* in 1988 and *Jenůfa* in 1989.

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Nadja Salerno-Sonnenberg

Violinist Nadja Salerno-Sonnenberg's appearances in North America have included the Baltimore Symphony, Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, Houston Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, Milwaukee Symphony, Montreal Symphony, New Orleans Philharmonic, Philadelphia Orchestra,

and Pittsburgh Symphony. Festival appearances have included the Mostly Mozart Festival both in New York and Washington, D.C., as well as Ravinia, Blossom, Meadow Brook, Great Woods, Caramoor, and Aspen. Her recital credits include performances at New York's 92nd Street Y and Alice Tully Hall, Wolf Trap, the Library of Congress, and California's Ambassador Auditorium. Internationally, Ms. Salerno-Sonnenberg has appeared in Vienna, Munich, Stuttgart, Frankfurt, Geneva, Rotterdam, and Lisbon. She has been featured on CBS's "60 Minutes," on a CBS national television special, on NBC's National News, on PBS's "Live From Lincoln Center," and on "The Tonight Show" with Johnny Carson. During the fall of 1987, Ms. Salerno-Sonnenberg recorded her first album for EMI/Angel, featuring the Mendelssohn Violin Concerto; other albums are planned. Her 1987-88 season has included appearances with the London Philharmonic and the Pittsburgh Symphony, recitals in Chicago and Los Angeles, and three performances in New York: in Avery Fisher Hall with the London Philharmonic and in recital at Alice Tully Hall, both of these on Lincoln Center's "Great Performers" series, and at the 92nd Street Y with the New York Chamber Symphony.

Ms. Salerno-Sonnenberg was born in Rome and moved to the United States when she was eight to study at the Curtis Institute of Music. She later studied with Dorothy DeLay at the Juilliard School. Recipient of the prestigious Avery Fisher Career Grant and winner of the Walter W. Naumburg 1981 International Violin Competition, she is making her first Boston Symphony Orchestra appearance at Tanglewood this summer.

BOSTON

POPS

1988

POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

JOHN WILLIAMS, *CONDUCTOR*

103rd SEASON

For the benefit of the Boston Symphony Orchestra Pension Fund

Wednesday evening, July 27, 1988, at 8:30

HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and Music Director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston, including the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the Orchestra London (Ontario), the Florida Symphony, the Edmonton Symphony, the Quebec Symphony, the Saskatchewan Symphony, the Jerusalem Symphony, and the National Arts Centre Orchestra in Ottawa. Already planning a busy guest conducting schedule for the 1988-89 season, his itinerary includes Pops concerts with a number of orchestras throughout the world.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music and Emmanuel College, Lesley College, Curry College, North Adams State College, Southeastern Massachusetts University, and from the American College of Greece. In the spring of 1987 he received honorary degrees from Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 27, 1988, at Tanglewood

HARRY ELLIS DICKSON conducting

Rákóczy March	Berlioz
Poet and Peasant Overture	Suppé
Meditation from *Thaïs* Tamara Smirnova-Šajfar, violin solo	Massenet
Capriccio espagnol	Rimsky-Korsakov

INTERMISSION

A Trumpet Festival

The Brave Bulls Timothy Morrison, trumpet solo	Monterde-Hayman
Ciribiribin	Pestaloza-Osser
Bugler's Holiday	Anderson
Berlin Bouquet Say It With Music—Blue Skies— A Pretty Girl Is Like a Melody— Always—Alexander's Ragtime Band	Berlin-Mason
Music of the Night, from *The Phantom of the Opera*	Lloyd Webber-Morley
Richard Rodgers Waltzes	arr. Anderson
Two Glenn Miller Favorites	
Moonlight Serenade	Miller-Hayman
In the Mood	Garland/Miller-Hayman
South Rampart Street Parade	Bauduc/Haggart-May

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B O S T O N

P O P S

1988

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor Laureate

First Violins
Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Lucia Lin
Bo Youp Hwang
Max Winder
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
* Leonard Moss
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Nancy Bracken
* Jennie Shames
* Aza Raykhtsaum
* Valeria Vilker Kuchment
* Bonnie Bewick
* Tatiana Dimitriades
* James Cooke
‡ Joseph Scheer
‡ Joseph Conte

Violas
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig
Katherine Anderson
Anne Black
Rachel Fagerburg

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
Ronald Feldman
* Jerome Patterson
* Jonathan Miller
* Sato Knudsen

Basses
Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
† John Salkowski
* Robert Olson
* James Orleans
* Todd Seeber
‡ Robert Caplin
‡ Richard Robinson

Flutes
Leone Buyse
Fenwick Smith

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
† Matthew Ruggiero
Roland Small
‡ Donald Bravo

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Timothy Morrison
Peter Chapman
Steven Emery
Bruce Hall

Trombones
Norman Bolter
Lawrence Isaacson

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Patrick Hollenbeck

Rhythm Section
Jerome Rosen—piano
Patrick Hollenbeck—drums

Harp
Ann Hobson Pilot

Personnel Managers
Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Alfred Robison

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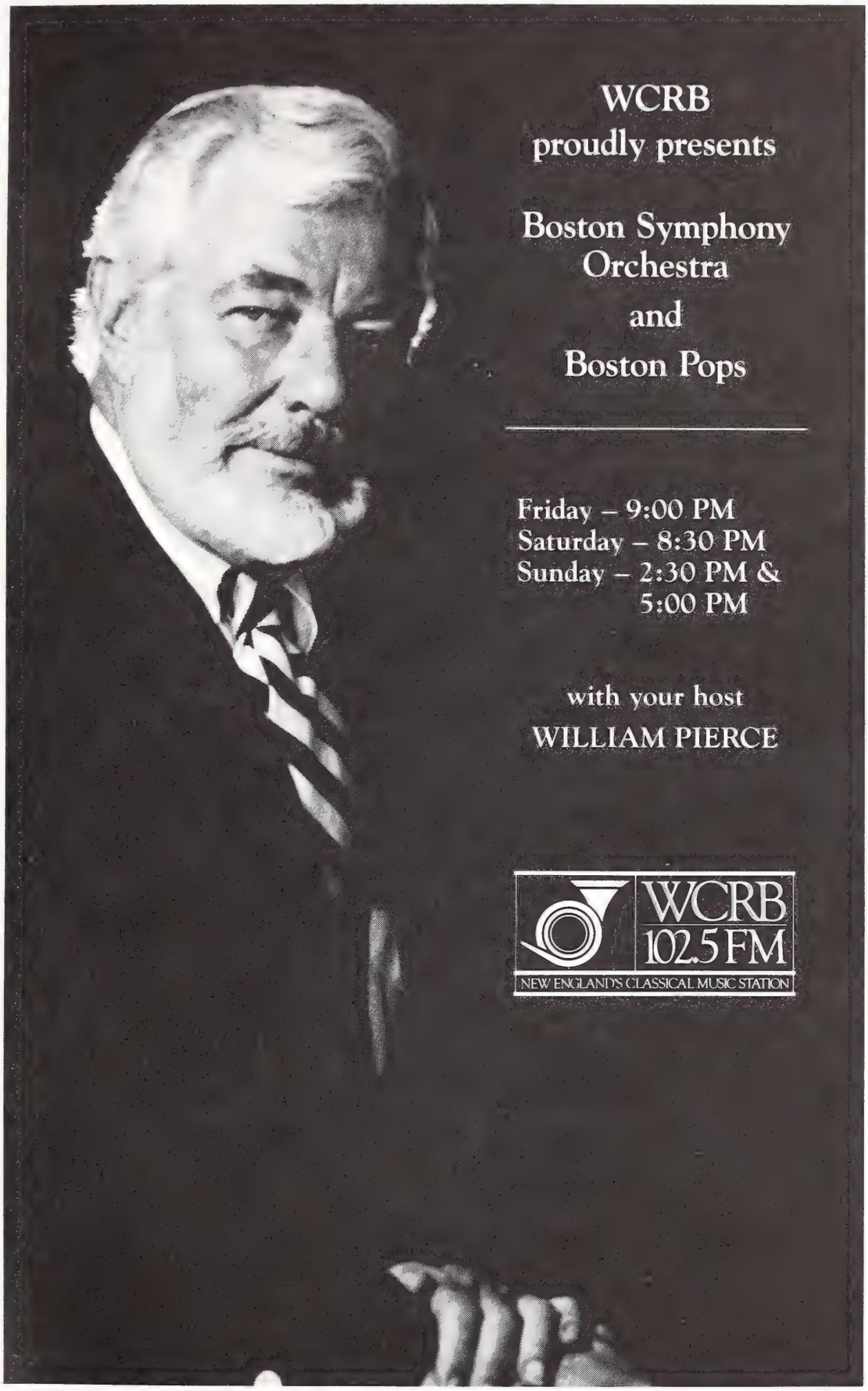
* Participating in a system of rotated seating within each string section.

† On sabbatical leave.

‡ Substituting, Tanglewood 1988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TAKÁCS STRING QUARTET

GÁBOR TAKÁCS-NAGY, violin
KÁROLY SCHRANZ, violin
GÁBOR ORMAI, viola
ANDRÁS FEJÉR, cello

ALL-BARTÓK PROGRAM

The complete quartets, Part I

String Quartet No. 2, Opus 17

Moderato
Allegro molto capriccioso
Lento

String Quartet No. 4

Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

INTERMISSION

String Quartet No. 6

Mesto—Vivace
Mesto—Marcia
Mesto—Burletta: Moderato
Mesto

Tanglewood
1 9 8 8

Thursday, July 28, at 8:30

THE BARTÓK QUARTET
PÉTER KOMLÓS, violin
GÉZA HARGITAI, violin
GÉZA NÉMETH, viola
LÁSZLÓ MEZÓ, cello

ALL-BARTÓK PROGRAM
The complete quartets, Part II

String Quartet No. 1, Opus 7
Lento—Allegretto
Introduzione: Allegro—
Allegro vivace

String Quartet No. 3
Prima parte: Moderato—
Seconda parte: Allegro—
Ricapitulazione della
prima parte: Moderato—
Coda: Allegro molto

INTERMISSION

String Quartet No. 5
Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace—Presto

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Notes

The string quartet has a long and noble tradition from the great examples of the Classical era to our day. It became for many the quintessential chamber music form, the one composers most wanted to conquer. The difficulty in the quartet is the necessity of limiting the musical ideas to four parts, while at the same time writing so that each of the parts has its own independent character. The limitation to four parts reveals clearly any misjudgment on the composer's part (no bringing in a whole section of other instruments to cover up the error!), so that the ability to compose consistently strong string quartets has long been regarded as one of the supreme tests of a composer. Perhaps no one has made so consistent and significant a contribution to the repertory of the string quartet as Bartók, who worked in the medium from his early years to the end (he was planning a seventh quartet in 1944, within a year of his death).

String Quartet No. 1

Bartók's First Quartet was not his first; he had written a youthful work, later suppressed, in 1899, when he was but eighteen years old. The earliest quartet recognized by the mature composer was written nine years later. During the course of his six completed quartets, Bartók traversed a large span harmonically; the earliest quartet, not surprisingly, is the one closest to traditional tonality (at most crucial points it is ground in A, or harmonic regions that are closely related). Still, the flexibility, freedom, and boldness with which he writes already mark the assured master. Bartók's insistence on contrapuntal techniques also ties him to the older masters, particularly Beethoven, whose C-sharp minor quartet, Opus 131, opens with an extended fugue in a slow tempo that evidently inspired Bartók's opening. The second movement is rather sonata-like, though with considerable freedom in the recapitulation. The last movement is far and away the most mature, and the most like the later Bartók in its compactness and its hints here and there of the folk element.

String Quartet No. 2

Bartók's Second String Quartet was among the first of a series of compositions that came in a great upsurge of activity following several years of enforced artistic isolation, begun in 1912, when, tired of struggling with the inevitable disappointments of finding performers and audiences for his new music, he withdrew from active music-making and devoted himself predominantly to his researches into the folk song of Hungary, Rumania, and north Africa. His absorption with his native folk music was soon to bear rich fruit, however, in the works that appeared from 1917, beginning with the ballet *The Wooden Prince*, which had a successful production in Budapest. That was followed on March 3, 1918, by the premiere of the Second String Quartet, performed by the Waldbauer-Kerpely Quartet to which it is dedicated. Bartók's years of folk song study paid off in a completely new musical approach to the problem of employing popular materials in a serious, advanced composition. Rather than simply quoting folk melodies and harmonizing them in a style typical of art music (as so many earlier composers had done, completely changing the character of the original materials in the process), Bartók seems to have absorbed all of Hungarian folk music within himself and to have created a music that at every point sounds Hungarian in its intervals, rhythms, textures, and sonorities, without the naiveté of earlier composers' folk music essays. As his biographer Halsey Stevens notes, "The whole direction of Bartók's later writing might be deduced from this one work." Audiences found it difficult to follow

at first, but in a few years it became Bartók's most popular string quartet and his first to be committed to disc.

The work is constructed in three movements, of which the second is the most dynamic; it is surrounded by a lyric first movement and a pensive finale. The material grows out of motives rather than themes, especially the first five notes of the first violin (which present a sequence of fourths—perfect, augmented, and diminished). The fourths themselves are an important interval in the piece, but at the same time the contour grows, enlarging its span, but retaining the basic shape, in a series of continuous variations in a steady, onward flow. The second movement is rhythmic and forceful, even brutal, in its assertion of repeated-note patterns against highly chromatic dancelike melodies. The repeated notes (such as the octave D's in the second violin, reiterated more than one hundred times following the eight introductory measures) serve as a kind of drone—inspired, perhaps, by folk instruments—to ground the tonality even when the melodic lines are most intensely chromatic. After all the energy expended in the second movement, the final Lento, reflective in mood, is built up in sections that progress chainlike from one to the other, linked by some important common intervals, especially fourths and minor seconds, which had been featured prominently earlier in the quartet as well. The style, the structure, and the expressive means employed in the Second Quartet reveal the genuine, mature master who progressed in various ways during the coming decades, but whose fundamental qualities are already fully apparent in this powerful work.

String Quartet No. 3

Bartók composed the third of his six string quartets after the summer music festivals of 1927, one of which included the premiere of his First Piano Concerto. He was planning for an American tour to take place that winter, and this may in part have directed his thoughts toward entering the new quartet in a competition sponsored by the Musical Fund Society of Philadelphia. It was a year before that competition and judging were concluded, but the result was highly gratifying: Bartók's quartet shared the $6,000 prize with a work by Alfredo Casella (this Italian composer was the conductor of the Boston Pops during the 1927-1929 seasons, immediately preceding Arthur Fiedler; the most classically oriented of all the conductors in the history of the Pops, Casella tended to play mostly standard symphonic works, possibily feeling that musical sobriety was appropriate for the era of Prohibition, when the normal flow of beer

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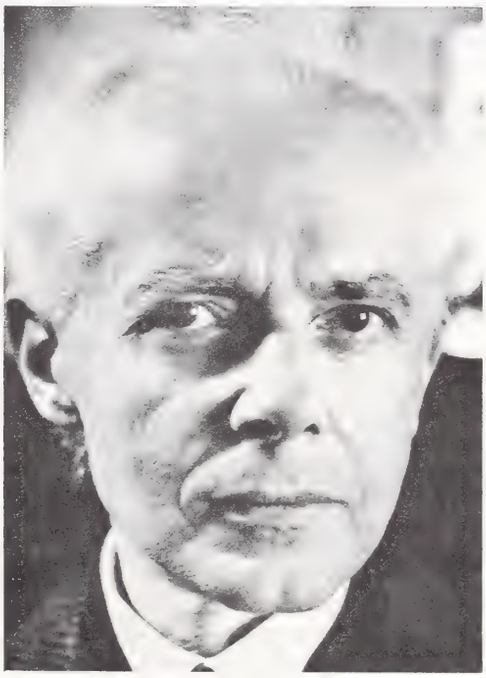
and wines during the concerts was stopped).

During Bartók's American tour, he responded to the questions of a musical journalist regarding his style by asserting that he chose to adhere to tonality and that he wished to avoid the objective impersonal music that was sought after by some composers (could he have been referring to Stravinsky?). He might have added that he often employed elements of folk music, but tended to treat it with the same freedom in variation and development that he would use for newly invented material, although there is little that sounds "folklike" in the Third Quartet. Listeners to the quartet may well have been surprised to hear Bartók insist that he continued to write tonal music, since his tonality was far extended and very chromatic. The Third Quartet is *on* C-sharp as a constant point of orientation, but it is not really *in* the key.

The quartet consists of one lengthy movement in four sections—first part (Moderato), second part (Allegro), recapitulation of the first part (Moderato), and an extensive coda (Allegro molto) based largely on material from the second part. The piece is thus one of the earliest examples of the formal organization that Bartók grew more and more to favor—the arch, with a central section or movement balanced on either side by identical or related sections.

The musical discourse throughout is highly contrapuntal, with canons and fugatos at virtually every point; it is clear that Bartók responded to the close study of J.S. Bach's music that he had undertaken in the immediately preceding years. The first section is based almost entirely on a three-note motive, heard first as G-C-A, a rising fourth and falling third. A middle section of the first part introduces a sharply dotted two-note motive that builds to a dense fortissimo climax in which the four stringed instruments are playing as many as twelve notes at once, with multiple stops on each instrument. The return to the first material is considerably abbreviated and much lighter in texture.

The second part is laden with canonic devices coming in rapid succession. After an extended trill in the second violin, the first canonic theme is sounded, pizzicato, in the cello, and soon viola and cello are off in merry chase. Much of what follows is in



Béla Bartók

the nature of variations on the scalar canonic idea, culminating in a full fugato with entrances on the normal "tonic" and "dominant" pitch levels, A and E. This continually increasing activity, with rapidly overlapping strettos and the original canonic theme becoming a double canon against the fugato theme, begins to yield to more lyric writing that gradually winds down to the recapitulation of the first part, which is considerably shortened and runs back into the rushing sixteenth-note canons from the second part that comprise the coda. The nervous, hammering chords finally yield—after chromatic sideslipping and glissandi—to the complex, concluding chord built on the "tonic" note of C-sharp.

String Quartet No. 4

No work of Bartók's has been more discussed than the Fourth Quartet, the most extraordinary achievement of construction, building an expansive work with rigorous logic from a small amount of material. The work was composed between July and September 1928 and first performed the following March. It thus follows the Third Quartet by just a year, and it shares with that earlier piece a predilection for linear

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writing, for motives consisting of narrow intervals employed in dissonant ways, and for a new expansion of instrumental technique.

The Fourth Quartet is shaped, like so many Bartók works, in an arch form, with the first and fifth movements sharing musical material and character, the second and fourth movements serving as twin scherzos which flank the middle movement. This third movement, the centerpiece of the quartet, is a classic example of Bartók's characteristic "night music," but it, too, is in an ABA form, a simple arch, and thus mirrors the shape of the quartet as a whole.

The basic motive of the first movement appears in the cello after a few bars of introduction. It is gruff and assertive, a six-note figure consisting entirely of half-steps in a characteristic rhythm. This figure generates variants, starting with simple expansions, throughout the first and last movements; they develop logically and clearly from one to another, eventually leading to forms so different from where they started that one would be hard-put to identify them without the intervening links.

The second and fourth movements both feature a special mode of playing, which gives a characteristic sonority to each movement: with mutes in the second, and plucked in the fourth. They are both based on a theme consisting of chromatic lines rising and falling. The central movement begins with the slow unfolding of a six-note chord sustained in the three upper parts without vibrato. Then, as the cello begins an impassioned song of markedly Hungarian mood, the other strings begin a vibrato, the resulting effect being one of a sudden warmth coming to a chill environment. This alternation continues throughout the main section. A twittering middle section (with the first violin against three lower parts in sustained chords) leads to an agitated passage led by the second violin. Eventually a tranquil opening mood is reestablished, with both cello and the first violin sharing the lead.

The harmonic density of the Fourth Quartet (partly a product of the piling up of the semitones that make up the basic motive of the work) is intense; on a first hearing the work can seem opaque, incomprehensible. But close attention to the linear flow will unlock the door to one of the most remarkable and powerful scores written in this century.

String Quartet No. 5

The Fifth Quartet of Bartók's canon was commissioned by the Elisabeth Sprague Coolidge Foundation. Bartók composed the score in the month between August 6 and September 6, 1934; it was first performed in Washington, D.C., by the Kolisch Quartet on April 8, 1935. Bartók had not worked on a major composition since completing the Second Piano Concerto in January 1931, but he filled the interval with transcriptions of folk music and educational compositions. The renewal of his contact with the sources of folk music (not only Hungarian, but also Slovak, Ruthenian, Serbian, Ukrainian, and Arabic) was fruitful in paving the way for the new quartet. As in the String Quartet No. 4, Bartók employs a favorite ground plan, symmetrical arrangement of the movements. Here two slow movements are grouped around a central scherzo, while two fast movements frame the whole. Each separate movement, too, shows elements of this arch construction, from the simple ABA of the central scherzo to the more complicated organization of the outer movements, in which the themes are restated in the reverse order of their original appearance.

Unlike the Fourth Quartet, which is built very largely on a single musical figure, the Fifth is rich in materials of great variety; the arch-forms that Bartók loves so are carried out even in the treatment of the thematic materials, which often recur at the end of the movement in inversion, a mirror image to the form they had taken at the beginning. And the recapitulation of the opening movement's sonata form takes place with

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the elements in reverse order, yet another expression of the "arch." The second and fourth movements (occupying a similar place in the work's overall arch) balance one another in musical character while they, too, are shaped internally as arches. The first movement begins on a strongly reiterated B-flat, with the tritone-related E appearing as an evident secondary tonal center. The last movement begins (after a few introductory bars) with a strongly reiterated E that suddenly sinks to B-flat. Bartók closes the arch of the whole with a fugue whose theme is derived from the opening of the first movement, leading to the recapitulation and a powerfully assertive close on B-flat.

String Quartet No. 6

Bartók began his last string quartet in Switzerland late in the dark summer of 1939, when all Europe was watching for war clouds on the horizon. On August 17, Bartók finished his Divertimento for string orchestra while staying in Switzerland at the home of Paul Sacher, who had commissioned the work for his Basel Chamber Orchestra. The next day he wrote to his son Péter that he was turning at once to another commission from the New Hungarian Quartet for a new string quartet. He indeed made a start on the new work in Switzerland, but he did not finish it until November, by which time he had returned to Budapest and the long-anticipated war had broken out. Bartók left Europe soon after and lost touch with the New Hungarian Quartet; in the end he dedicated his new score to the Kolisch Quartet, who were also in exile, and who played the world premiere in New York in 1941.

Listeners who have pursued the course of Bartók's development in the string quartet will find his last work in the medium something of a surprise. First of all, it does not make use of the arch form that was so striking a feature of several of the earlier quartets (and many other Bartók compositions as well). And it keeps harping on an introspective theme marked Mesto ("sad"), heard at the outset in the solo viola, that is far from the assertive nature of so many of the earlier quartet themes and even of the main materials of the first three movements, yet this sad theme will ultimately put its seal on the piece. But before that happens, the main theme of the first movement grows before us, slow and heavy, before taking off in a lively 6/8 that takes on varying rhythmic guises adapted from Hungarian folk dance.

The second movement begins with a new statement of the Mesto theme, in the cello, with a countermelody presented in an extraordinary color, spread through three octaves in unison, with the second violin and viola playing tremolo while the first violin plays legato. This time it is followed by a crisp march, the middle section of which grows quite rhapsodic before returning to the march.

The third movement opens with the Mesto theme again, now cast in three parts, with the viola belatedly joining the first violin. Suddenly the Burletta erupts, filled with grotesqueries presented by expanded playing techniques, some of them new to the quartets. After these violent contrasts, a contrasting Andantino section sounds very tender and expressive, but it is routed by a return of the earlier material.

The Mesto theme that had introduced each of the earlier movements finally comes into its own as the principal material of the finale, whose restraint is all the more powerful after the unbuttoned character of the preceding movement. The prevailing mood of gloom is lightened here and there, but in the end, Bartók's vision is dark and despairing.

—Steven Ledbetter

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PATRICIA McCARTY, viola
RONALD WILKISON, viola
SATO KNUDSEN, cello

SCHUBERT — String Trio No. 1 in B-flat, D.471 (Allegro)
Mr. LOWE, Ms. McCARTY, and Mr. KNUDSEN

BRAHMS — String Quintet No. 2 in G, Opus 111
Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace ma non troppo presto
Mr. LOWE, Ms. SHAMES, Ms. McCARTY, Mr. WILKISON, and Mr. KNUDSEN

Notes

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later. Both were among the many Schubert works that remained almost entirely unknown after the composer's premature death. The earlier trio, D.471, remained unpublished until 1890. It is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime. Yet it also seems to be aiming at a rather more elevated style, and it is probably significant that Schubert wrote it at about the same time as an overture in B-flat, in which he was consciously trying on Beethovenian wings (the chamber work and the overture grow out of a similar Allegro theme). Lyrical throughout, and covering a remarkably wide range of emotion, the completed movement shows the young genius—not yet out of his teens—aiming at a very high mark indeed. After completing the Allegro, Schubert wrote only a few bars of the slow movement marked "Andante sostenuto," and then (for reasons unknown) dropped the work. He never returned to it again.

Brahms had made sketches in Italy for a projected fifth symphony, but in the end he abandoned that project and adapted the material at hand to the opening movement of his second and last string quintet, which was almost his very last composition. In December 1890, Brahms sent the final movement of the quintet off to his publisher Simrock, adding the following message: "With this note you can take leave of my music, because it is high time to stop." Whether it was his health, or the intractability of his material to shape itself into another symphony, he seems to have felt that he had said all he had to say, even though more than six years remained to him. (That he did not, in fact, cease composition is largely due to his chance encounter with a brilliant clarinetist, Richard Mühlfeld, for whom he composed the clarinet quintet, clarinet trio, and two sonatas, thus immeasurably enriching the literature of that instrument.)

Despite the composer's sense that it was time to call a halt, there is nothing in the quintet that suggests exhaustion or failing imagination. Quite the contrary—the work is one of his freshest and most vigorous, brilliantly detailed in its working-out, filled with swinging reminiscences of the waltz and *csárdás* that evoke his many years of residence in the capital of the Austro-Hungarian empire. The opening theme, presented in the cello under loud tremolos in the other four parts, is a conception symphonic in scope, revealing the origins of the musical ideas. In fact, the texture throughout the movement is remarkably full, as if Brahms were trying to capture the sonority of a full orchestra with five strings alone; the climactic example of this is a passage late in the development where the four upper parts are all playing double stops over the single notes in the cello, a total of *nine* notes sounding in each chord. The delightful and typical metric shift in certain bars of the second theme, presented first as a duet for the two violas, is absolutely characteristic of Brahms: the bar of 9/8 time, normally grouped as $\underline{1}$ 2 3 $\underline{4}$ 5 6 $\underline{7}$ 8 9, is treated like a bar of 3/8 plus 3/4, with the resulting pattern $\underline{1}$ 2 3 $\underline{4}$ 5 $\underline{6}$ 7 $\underline{8}$ 9, a hemiola effect that produces a natural slowing-down at the end of the phrase.

The Adagio is a march in the minor key, the characteristic motives progressively varied throughout its brief, intense extent. The third movement is a more relaxed intermezzo conceived as a waltz—not one of the whirling waltzes that Brahms admired so much in the output of his friend Johann Strauss, waltzes that invite, even compel the listener to whirl along with them, but rather a gentler waltz of the type that calls up the ghosts of pleasant recollections, an invitation to live, briefly, in a world of memories. The finale leads off with an old Haydnesque trick—the three lower parts begin in the "wrong" key, and it takes the assertive entrance of the violins to set things right again. When the violas try the same trick in the recapitulation, the other instruments object strenuously and lead back to an unexpectedly sweet restatement corroborated by a pizzicato repetition. A sudden unison scale leads to a cadence too trite to be true—and sure enough, it is in the "wrong" key again, so Brahms lets fly with an outburst of gypsy music, one last rousing *csárdás* as a coda to the whole. For a work intended to be an *opus ultimum*, this one is extraordinarily full of youthful vigor and life.

—Steven Ledbetter

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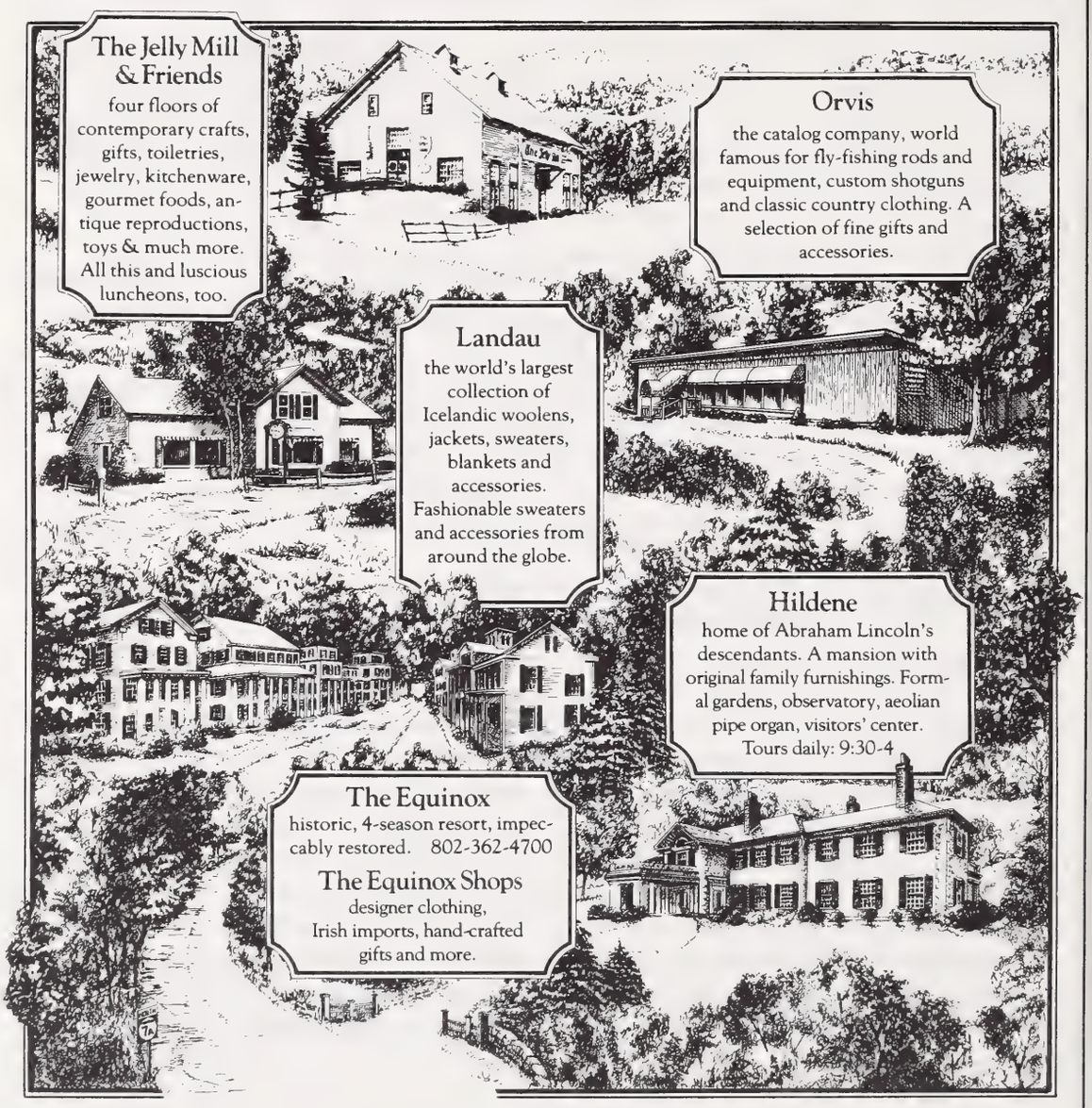

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WAGNER — *Siegfried Idyll*

PROKOFIEV — Piano Concerto No. 2 in G minor, Opus 16
- Andantino—Allegretto—Andantino
- Scherzo: Vivace
- Intermezzo: Allegro moderato
- Finale: Allegro tempestoso

MIKHAIL RUDY

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso (quasi andantino)
- Allegro con spirito

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Richard Wagner
Siegfried Idyll

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He wrote the Siegfried Idyll *as a birthday gift for his second wife, Cosima, and conducted its premiere on the staircase of the Wagner home at Tribschen, near Lake Lucerne in Switzerland, on Christmas morning, December 25, 1870, Cosima's thirty-third birthday. (Hans Richter, soon to emerge as one of the great conductors of his generation and already a valuable assistant to Wagner, learned the trumpet for the occasion so he could play the twelve-measure part assigned to that instrument.) The first public performance was given at Mannheim on December 20, 1871, Wagner again conducting. Pressed for money, Wagner reluctantly consented to the publication of the* Idyll *in 1878, and when Theodore Thomas gave the first American performance with his orchestra in New York on February 28 that year, the program carried the notation "received from Europe only this week." Georg Henschel gave the first Boston Symphony performance on February 16, 1883, just a few days after the composer's death. Charles Munch gave the first Tanglewood performance of the* Siegfried Idyll *on August 15, 1953, and Klaus Tennstedt the most recent on July 21, 1979. The* Siegfried Idyll *is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, and strings.*

> When I woke up I heard a sound, it grew ever louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his "symphonic birthday greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever! The *Tribschen Idyll*—so the work is called . . .

Thus Cosima Wagner's diary entry for Sunday, December 25, 1870. "R." is of course Richard, Richard Wagner; "the five children" are ten-year-old Daniela and seven-year-old Blandine, daughters of Cosima and Hans von Bülow, five-year-old Isolde and three-year-old Eva, daughters of Cosima von Bülow and Richard Wagner, and Siegfried, Wagner's only son, born to Cosima on June 6, 1869, fourteen months before her marriage to Wagner on August 25, 1870. Tribschen was the country villa near Lucerne, rented for him by King Ludwig II of Bavaria, into which Wagner had moved

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in April 1866—he had taken his hasty leave of the Munich court the preceding December and had lived for a short while near Geneva—and where Cosima had joined him the following month; and "*Tribschen Idyll*" was the original name of that chamber-musical, intimate Wagnerian composition sent off to the publisher Schott eight years later, prefaced by a dedicatory poem in praise of Cosima and the infant Siegfried (see page 20), and made public property as the *Siegfried Idyll*.

No easy task, this sorting out of names, dates, places, relationships in the life of Richard Wagner. No easy task, either, coming to grips with the character of this individual about whom, one reads, more has been written than any other historical figure except Jesus Christ. In December 1865, the Bavarian Minister of State, Ludwig Freiherr von der Pfordten, wrote to Ludwig II of "Wagner's unparalleled presumption and undisguised meddling in other than artistic spheres," of his being "despised, not for the democratic views he airs . . . but for his ingratitude and betrayal of patrons and friends, for his wanton and dissolute self-indulgence and squandering, for the shameless way he exploits the undeserved favor he has received from Your Majesty . . ."

However colored by political intrigues, however shaded by the Wagner-Bülow scandal which had become the talk of the Munich court, particularly among Wagner's enemies, one cannot avoid a certain ring of truth in this assessment: if one needed to choose a single word summing up Wagner's character and his view of the world, it might very well be "self-serving." In his attitude toward friends, relatives, creditors, landlords, and publishers, in his views on art, politics, and religion, he was a man with a mission, with a goal so important that everyone around him was expected to recognize it. And it says something of his faith in that mission, and of the power he exerted on those around him, that the "illustrious benefactor" upon whom he called in his preface to the 1863 edition of his *Ring* poem did appear, in the person of Bavaria's Ludwig II, to make possible the productions of *Tristan*, *Die Meistersinger*, and, ultimately, *Der Ring des Nibelungen*; and that so talented a musician as Hans von Bülow,

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whose career was so closely tied to Wagner's success and yet whose personal life was so severely altered by the figure he idolized and had first met in Dresden in 1846, could write to his wife Cosima from Munich on June 17, 1869, in response to her request for a divorce: "You have preferred to devote your life and the treasures of your mind and affection to one who is my superior, and, far from blaming you, I *approve* your action from every point of view and admit that you are perfectly right . . ."

Wagner first met Cosima, the second illegitimate child of Franz Liszt's liaison with the Countess Marie d'Agoult, in Paris, late in 1853, shortly after experiencing the seemingly visionary trance in which he conceived the E-flat opening for the music of *Das Rheingold*. Cosima and Hans von Bülow, who was a student of Liszt's, were married on August 18, 1857, and, eleven days later, arrived for a three-week stay with Wagner at the Asyl, the Wagner cottage on the estate near Zurich of the wealthy German merchant Otto Wesendonck and his wife Mathilde. On another visit to the Asyl a year later, the von Bülows were witness to the disintegration of the atmosphere in which Wagner had been composing his *Tristan und Isolde*, and to a crucial stage in the collapse of his marriage to his first wife, Minna, in the face of his relationship with Mathilde Wesendonck.*

---

*Wagner married Minna Planer, an actress four years older than himself, in November 1836. She was with him through the early years in Magdeburg, Königsberg, and Riga, through his first period of struggle for recognition in Paris, and, from April 1842, with him in Dresden, where the success of his opera *Rienzi, der Letzte der Tribunen* in October that year was followed by the premiere of *Der fliegende Holländer* in January 1843 and by Wagner's appointment as Conductor of the Royal Saxon Court at Dresden that February. There Wagner remained until his involvement in the May 1849 revolution resulted in flight to Switzerland and political exile from Germany. Wagner based himself in Zurich, occupying himself with theoretical writings—including the weighty *Opera and Drama* of 1851—and the early stages of work on *Der Ring des*

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Cosima's attitude toward Wagner, twenty-four years her senior, had been cool, but repeated encounters and visits by Wagner to the von Bülows' Berlin home changed this: in the course of one of these visits, on November 28, 1863, they acknowledged their love for each other. Cosima developed a sense of purpose as strong as Wagner's own, and, as Richard saw it, writing from Lucerne a year before their marriage, "she knew what would help me once and for all, and knew how it might be achieved, and did not hesitate for a moment to offer me that help in the possession of herself . . ."

The intimacy and warmth of the *Siegfried Idyll* are a measure of Wagner's love for Cosima, and the thematic relationship between the *Idyll*'s music and the final duet from *Siegfried* is, in a general sense, incidental—and this even though Cosima will have recognized much from the already completed *Siegfried* in the *Idyll*.* In fact, one comes to realize that the "Siegfried" of the published *Idyll*'s title is not the opera, but the Wagners' infant son. So the point is not one of "which came first?" but of understanding that both the *Idyll* and the *Siegfried* duet are manifestations of the same emotional impulse on the composer's part. In fact, Wagner conceived the *Idyll*'s principal

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Nibelungen, lacking regular income, and dependent on friends for support.

Among these friends were Otto and, especially, Mathilde Wesendonck, who became a Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that the Wagners were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" ("refuge") after a reference in Mathilde's letter of invitation to Minna Wagner.

*Wagner had finished the music for *Siegfried*'s third act in August 1869, though he did not complete the autograph score of Act III until February 5, 1871. Prominently featured in the *Idyll* is the motive, first heard in Act II, of *Siegfried*'s forest-bird, and Wagner calls attention to this, on the title page of the *Idyll*'s autograph manuscript, as "*Fidi-Vogelgesang*" ("Fidi's bird-song"). "Fidi" was a pet name for the Wagners' infant son Siegfried.

Cosima, Siegfried, and Richard Wagner in 1873

musical idea some years earlier as the theme for a projected string quartet in the summer of 1864, following a visit to him by Cosima at the Villa Pellet near Lake Starnberg in Bavaria; their first child, Isolde, was born less than a year later, on April 10, 1865. The lullaby which is the basis for the *Idyll*'s second episode appears among sketches for both *Siegfried* and *Tristan* dating from the late 1850s. And the horn call heard in the *Idyll* along with other motives familiar from *Siegfried* first came to Wagner during his work on the third act of *Tristan*, through he immediately recognized it as more appropriate to the hero of his *Ring* tetralogy.

But the specific sentiments attached to the *Idyll*'s themes as they are heard in the final act of *Siegfried* should not be altogether ignored. The *Idyll*'s third main idea, introduced after the lullaby episode, is allied in the opera with the words "*O Siegfried! Herrlicher! Hort der Welt!*" ("O glorious Siegfried, treasure of the world!"), and the principal theme and horn call mentioned earlier give rise in the opera to expressions of everlasting devotion between Siegfried and Brünnhilde. So we have in both the opera *Siegfried* and the *Siegfried Idyll* an overflowing of Wagner's personal emotions into, on the one hand, a comparatively small segment in an overall musical project—*Der Ring des Nibelungen*—of mammoth proportion and significance, and, on the other hand, into music intended for the most intimate of domestic situations. But where so much of Wagner's music cannot achieve its intended effect when transferred from the opera house to the concert hall, the *Siegfried Idyll* not only survives the change from *its* original setting, but tells us something very special about Wagner the man, and in a way so much else of his music does not.

—Marc Mandel

Richard Wagner's dedicatory poem, which prefaces the score of the *Siegfried Idyll*:

Es war Dein opfermuthig hehrer Wille,
der meinem Werk die Werdestätte fand,
von Dir geweiht zu weltentrückter Stille,
wo nun es wuchs und kräftig uns erstand,

die Heldenwelt uns zaubernd zum Idylle,
uraltes Fern zu trautem Heimathland.
Erscholl ein Ruf da froh in meine Weisen:

"Ein Sohn ist da!"—der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
die stille Freude, die hier ward zum Ton.
Die sich uns treu erwiesen ohne Wanken,

so Siegfried hold, wie freundlich uns'rem Sohn,
mit Deiner Huld sei ihnen jetzt erschlossen,
was sonst als tönend Glück wir still genossen.

Thy noble sacrifice, thy fearless faith divine,
Found sanctuary for this work of mine.
'Tis thou, who love-lit calm on me bestows
Wherein the wondrous hero-world in spirit grows,
Shining with magic beauty like a star
Born in some ancient home of heaven afar:
Sudden upon my ears a joyous message came—
A son is thine, Siegfried shall be his name.

And now for both my loved ones happy songs awake,
My soul in music as thy love gift take,
The joy of memory in secret shrine enclose,

Soft as the folded sweetness of a rose.
Reveal thy grace, let friendship watch above,
Siegfried, our son, the guerdon of our love,

And all the faithful hearts in steadfast band

The message of this song will understand.

—translation by H.N. Bantock

Sergei Prokofiev
Piano Concerto No. 2 in G minor, Opus 16

Sergei Sergeyevich Prokofiev was born in Sontsovka, in the Ekaterinoslav district of Russia, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his Second Piano Concerto in 1912-13, performing the solo part in the first performance, which took place at Pavlovsk on August 23, 1913, under the conductor Aslanov. The original score was, according to Philip Hale, lost when the composer's apartment "was confiscated [requisitioned?] by decree of the Soviet government," but sketches of the piano part were saved, and Prokofiev used these to reconstruct the work, while at Ettal, in Bavaria, in 1923. This revised version was first performed in Paris on May 8, 1923, with Prokofiev again as soloist and Serge Koussevitzky conducting. The same pair gave the first American performances at Boston Symphony Orchestra concerts on January 31 and February 1, 1930. Jorge Bolet was soloist for the first Tanglewood performance of this concerto on August 5, 1951, under Eleazar de Carvalho's direction; Horacio Gutiérrez was soloist for the most recent Tanglewood performance, on August 22, 1976, under Joseph Silverstein's direction. In addition to the solo part, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trombones and tuba, two trumpets, timpani, tambourine, side drum, cymbals, bass drum, and strings.

During the ten years he spent at the St. Petersburg Conservatory, the young Prokofiev developed his own piano playing to a remarkable degree of brilliance and turned out in quick succession his first two piano concertos. The premiere of his First Concerto had given him a taste of what it was like to be somewhat controversial, to be discussed by the leading critics in both St. Petersburg and Moscow. There was something of a furor, and Prokofiev astutely used the excitement when, in his final year at

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the conservatory (1913-14), he aimed for the Rubinstein Prize, the top piano award offered by the institution, choosing as his competition piece not a classical concerto but his own work, even going to the extent of having the score printed for the occasion! (He won the prize, though the judges were not unanimous.)

By this time Prokofiev had already completed and performed his Second Concerto, which, according to one critic, left its listeners "frozen with fright, hair standing on end." Actually, many of them seem to have been ready for such a reaction even while on their way to the performance, which took place in the slightly out-of-the-way town of Pavlovsk. The critics came out from St. Petersburg in force, sensing the kind of event that sells newspapers. The reviewer in the *Petersburgskaya Gazeta* wrote:

> The debut of this cubist and futurist has aroused universal interest. Already in the train to Pavlovsk one heard on all sides, "Prokofiev, Prokofiev, Prokofiev." A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school; it should be remembered that the composer was just twenty-one]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow, Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this."

Of course, we can't be positive that the audience in Pavlovsk heard the piece as we know it today, since the manuscript was lost and had to be reconstructed ten years later on the basis of the solo piano part, but on the whole it seems likely that any changes were relatively minor. Thus, we are rather bemused—not to say astonished—

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at the vehemence of the early reaction. Certainly there are moments in the score that might raise eyebrows, but there are also wonderful lyric ideas, delicate colors, and accessibly elementary harmonies, with varied passages of rich pianistic elaboration.

Prokofiev's beginning is about as atypical as one can imagine: instead of dramatic fireworks between opposing forces (piano and orchestra), a gentle introductory phrase in the muted strings (pizzicato) and clarinets ushers in Chopinesque figuration in the pianist's left hand, supporting a long, delicate melody in the right. A faster, marchlike section brings in the acerbic, witty, piquant side of Prokofiev, culminating in an extended solo that is not a cadenza—more or less irrelevant to the musical discourse—but a continued working out of its issues, though the soloist completely takes over until the climactic return of the orchestra and a pianissimo recollection of the opening.

The scherzo is a relentless moto perpetuo in which the soloist has unbroken sixteenths played by both hands in octave unison throughout, while the orchestra supplies color and background in a sardonic mood. In the Intermezzo, the orchestra

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suggests a dark, heavy march (with many repetitions of a four-note bass figure hinting at a passacaglia); over this the piano cavorts with figures alternately delicate and forceful.

The finale brings on the traditional opposition between forces, with the soloist attempting to overwhelm the orchestra now with fleet brilliance, now with full-fisted chords. This does not, however, preclude a surprisingly tranquil contrasting passage begun by clarinets and violas, but carried on at some length by the unaccompanied piano, sounding like a Russian folk melody. This melody is the subject of much further discussion, growing more energetic and lively, eventually—after another extended solo passage, here more like a traditional cadenza—reappearing embedded in the rhythmic orchestral material that brings the concerto to its breathtaking close.

—Steven Ledbetter

Johannes Brahms
Symphony No. 2 in D, Opus 73

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on December 30, 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on October 3, 1878. Serge Koussevitzky conducted the Brahms Symphony No. 2 on August 15, 1936, during the BSO's first season of concerts in the Berkshires; he also led the orchestra's first performance of the Brahms Second at Tanglewood, on August 14, 1938. Kurt Masur led the most recent Tanglewood performance, on August 18, 1985. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it

must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing

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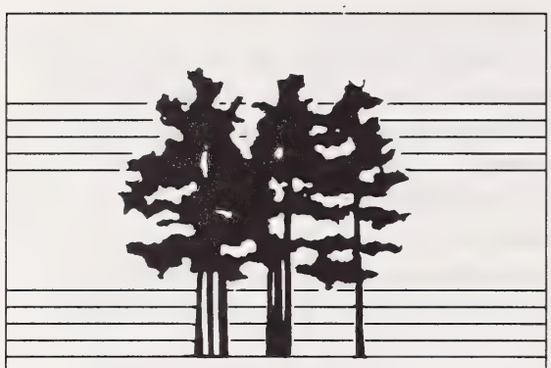

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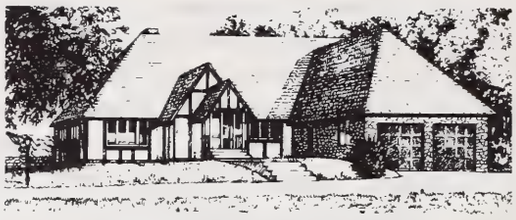

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3/4 to 3/2 in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one beat—what *sounds* like the downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that straitjacketed so much nineteenth-century music.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—S.L.

Takács String Quartet

In April 1986, capping a brilliant ten-year rise to international fame, the Takács String Quartet of Budapest signed an exclusive recording contract with Decca/London, just following its second sold-out Wigmore Hall series in London. A year later, the quartet chose to settle permanently in the United States. The Takács String Quartet first received international attention in 1977, when it won first prize and the critics' prize at the International String Quartet Competition in Evian, France. After that, the quartet won the gold medal at the 1978 Bordeaux Festival, and first prizes at the 1978 Budapest International String Quartet Competition, the 1979 Portsmouth International String Quartet Competition in England, and the 1981 Bratislava Competition. In 1984, two years after its North American debut tour, the quartet accepted a permanent residency at the University of Colorado at Boulder. Internationally regarded as a prime exponent of the Central European quartet tradition, the Takács regularly performs to sold-out houses throughout western Europe, and it appears annually in its own Wigmore Hall series. In its newly-adopted country, the United States, the Takács Quartet is now ranked with the most sought-after ensembles. Its 1987-88 schedule has included performances in New York, Los Angeles, Dallas, Honolulu, Houston, Portland, San Antonio, and San Diego, as well as in Boulder. European engagements have taken them to Paris, Salzburg, Vienna, and other musical capitals. The season has also brought the ensemble's debut tours to South America, Australia, and New Zealand. For London records, the Takács's first recordings will feature quartets by Haydn and Dvořák, and the Dohnányi Piano Quintet with András Schiff. The group has also recorded two Schubert quartets, the three Schumann quartets, and the six Bartók quartets for the Hungaroton label.

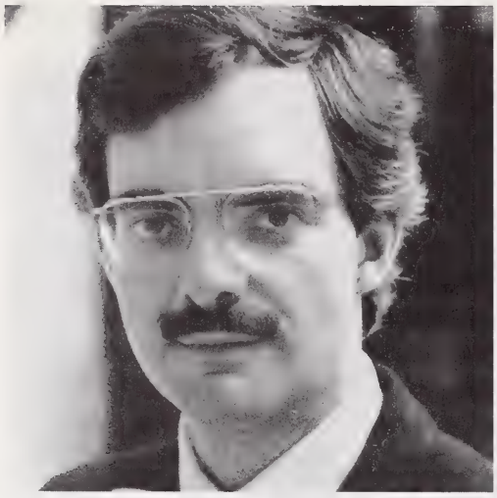
Gábor Takács-Nagy, Károly Schranz, Gábor Ormai, and András Fejér became the Takács String Quartet in 1975, while all four were still students at Budapest's Franz Liszt Academy, where they studied chamber music with György Kurtág, András Mihaly, and Ferenc Rados. The quartet has collaborated with its fellow countrymen Zoltán Kocsis, Dezsö Ránki, András Schiff, and Tamás Vásáry, as well as with Mstislav Rostropovich and James Galway, among other celebrated instrumentalists.

The Bartók Quartet

The Bartók Quartet has been acclaimed by critics and audiences alike as one of the most distinguished chamber groups on the international scene. Formed in Hungary in 1957, the Bartók Quartet rose to worldwide fame as prizewinners at the International Haydn Competition in Budapest in 1959 and at the International Schumann Competition in Berlin the following year. In 1963 the group took first prize in the Budapest Competition, following this with a first prize at the International String Quartet Competition in Liège, Belgium. The group won the Kossuth Prize, Hungary's highest award, in 1970. The Bartók Quartet includes four of Hungary's finest virtuoso performers: Péter Komlós, first violin, Géza Hargitai, violin, Géza Németh, viola, and László Mezó, cello. The quartet's original members were graduates of the Franz Liszt Academy of Music in Budapest, where they began playing chamber music together at an early age under the tutelage of teacher and composer Leo Weiner, who encouraged them to form a professional ensemble, which they called the Komlós Quartet. The group was later renamed the Bartók Quartet in honor of its great countryman, composer Béla Bartók. The group's newest member is Mr. Hargitai, who joined the ensemble in 1984.

The Bartók Quartet performs throughout Europe and frequently tours Japan and Australia, as well as the United States and Canada, where the ensemble has appeared in virtually every major music center. The quartet has appeared before the public in more than 2,500 concerts since it was founded, including engagements at such major festivals as those of Spoleto, Salzburg, Edinburgh, Aix-en-Provence, and Lucerne, among others. The quartet has recorded the entire cycle of six Bartók quartets, and its performance of the Bartók cycle in two evenings is a highlight of the ensemble's repertory. The group has recorded music of Haydn, Mozart, Schubert, and Brahms, in addition to that of contemporary composers. The Bartók Quartet's recording of the complete cycle of Beethoven string quartets was cited by *High Fidelity* magazine as one of the best recordings of the last quarter-century.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist at Tanglewood that summer. In April 1986 he made his first appearances as a concerto soloist on Boston Symphony Orchestra subscription concerts.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half, under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Mr. Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galimir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977 until 1983; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. For the 1983-84 season he was concertmaster of the Worcester Symphony Orchestra. Mr. Lowe has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he has been a soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition.

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Jennie Shames

Massachusetts-born violinist Jennie Shames made her first concert appearance at five; she has since performed extensively in solo recital and with orchestras throughout New England and Pennsylvania. While at Harvard University, where she earned her bachelor's degree in 1979, she was concertmaster of and a frequent soloist with the Bach Society Orchestra. During that time she was also an orchestra member and often concertmaster of the Opera Company of Boston. In 1978, Ms. Shames won the Arlington Philharmonic Young Artists Competition and played the Brahms Violin Concerto with that orchestra. She attended the Young Artists Program at Tanglewood in 1974 and was a member of the Tanglewood Music Center fellowship program in 1976; her teachers included Jerome Rosen and Joseph Silverstein. Ms. Shames joined the Boston Symphony Orchestra in 1980.

Patricia McCarty

Patricia McCarty is assistant principal violist of the Boston Symphony Orchestra and principal violist of the Boston Pops. Ms. McCarty earned her bachelor's and master's degrees in music at the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Houston Symphony, the Swiss Radio Orchestra, the Civic Orchestra of Chicago, the Ithaca College Orchestra at Lincoln Center, and many community orchestras in the United States. A student at Tanglewood in 1975, she has also participated at the Marlboro and Interlochen festivals and performed before President Carter at the White House while on tour with Music From Marlboro. She was a member of the Lenox Quartet in residence at Ithaca College in New York, and she held faculty positions at the University of Michigan and the Interlochen Center for the Arts before joining the BSO in the fall of 1979. In the Boston area, Ms. McCarty has been heard as soloist with the Boston Pops, the Handel and Haydn Society, the Newton Symphony, and the Pro Arte Chamber Orchestra. She has also given numerous solo recitals and chamber music performances throughout New England.

Ronald Wilkison

Ronald Wilkison joined the Boston Symphony Orchestra as a violinist in 1971 and switched to the viola section at the beginning of the 1982-83 season. He began violin lessons when he was in the fourth grade. While in his teens he was chosen as a Fellow of the American Federation of Musicians and sent to the Congress of Strings for summer study. Mr. Wilkison served in the army for five years and played in the Army Band's Strolling Strings in Washington and at White House dinners. Before joining the Boston Symphony, he was a member of the Baltimore Symphony and the Temple Institute String Quartet.

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Sato Knudsen

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music; he was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed at Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and on WGBH-FM in Boston, as well as throughout New England. Mr. Knudsen has recently been named to fill the Esther S. and Joseph M. Shapiro Chair in the Boston Symphony Orchestra's cello section following Mischa Nieland's retirement this August.

Gunther Herbig

Music director of the Detroit Symphony since 1984, Gunther Herbig will hold that position through the 1989-90 season, after which he becomes music director of the Toronto Symphony Orchestra. Since moving to Detroit in 1984, Mr. Herbig has appeared with such major North American orchestras as those of New York, Chicago, Cleveland, Pittsburgh, San Francisco, Los Angeles, Toronto, Philadelphia, Atlanta, Montreal, Washington, D.C., and Boston, appearing with the latter during the 1986 Tanglewood season. He has toured the United States several times with the Detroit Symphony. Born in Czechoslovakia to German parents, Mr. Herbig's musical training took place in Central Europe. He began piano, cello, and flute lessons at nine, and decided to become a conductor at sixteen. After World War II his family moved to Germany, where he began his musical training with Herman Abendroth at the Franz Liszt Academy in Weimar, continuing his studies with Hermann Scherchen and then working for two years with Herbert von Karajan. Mr. Herbig's first post was as assistant conductor of the Erfurt Opera. After a year, he became conductor at the National Theater in Weimar; he spent five years there, leading operas, teaching and conducting at the Liszt Academy, and continuing his own studies. In 1962 he went to Potsdam as the city's music director in charge of operas, orchestral concerts, oratorios, and choral music. Mr. Herbig was named general music director of the Dresden Philharmonic in 1972; from 1977 until 1983 he held the same post with the Berlin Symphony Orchestra, succeeding his former mentor, Kurt Sanderling. During this time he received the National Prize of the German Democratic Republic, the nation's highest cultural award. Also during this time he made more than thirty-five recordings with the leading East German orchestras, including cycles of the Brahms and Haydn symphonies. Because of his East German commitments, Mr. Herbig first conducted in the West only in 1979, when he was invited to become principal guest conductor of the Dallas Symphony Orchestra. His career in western Europe began with an invitation in 1982 to become principal guest conductor of the BBC Philharmonic. After giving up his position in West Berlin, Mr. Herbig began to conduct regularly in western Europe; he has appeared with the London Symphony Orchestra, the Orchestre de Paris, the Santa Cecilia Orchestra in Rome, and the Rotterdam Philharmonic, among others. He has also toured Japan and is a regular visitor to the Israel Philharmonic. This summer, in addition to his Tanglewood appearance, Mr. Herbig returns to the Meadow Brook Festival for two weeks of concerts with the Detroit Symphony and makes his first appearance at New York's Mostly Mozart Festival. Next season he will act as artistic advisor to the Toronto Symphony, he will appear with the orchestras of Chicago, Philadelphia, Pittsburgh, New York, and Washington, D.C., and he will lead the Detroit Symphony in its first European tour in ten years.

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Mikhail Rudy

In addition to giving numerous recitals, Mikhail Rudy performs with Europe's most prestigious orchestras and collaborates in chamber music with such eminent artists as Martha Argerich, Mstislav Rostropovich, Galina Vishnevskaya, and Isaac Stern. Olivier Messiaen has invited him to perform his works for piano and orchestra, Pierre Boulez has engaged him to perform the complete piano works of Scriabin in Paris, and Rolf Liebermann chose him to give the French premiere of his piano concerto. Born in the U.S.S.R. in 1953, Mr. Rudy began his musical studies at age five and entered the Moscow Conservatory in 1975. A student of Jacob Flier, he was a prizewinner in the International Bach Competition held in Leipzig. In 1975, after graduating from the Conservatory with honors, he took first prize in the Marguerite Long International Piano Competition in Paris, winning enthusiastic praise from Arthur Rubinstein for his performance of the Prokofiev Piano Concerto No. 2. Mr. Rudy's professional debut in Paris with Paul Paray and his subsequent London debut with the London Philharmonic and Walter Susskind at the Royal Festival Hall brought him international attention. In 1977, the year he emigrated to France, Mr. Rudy joined Mstislav Rostropovich and Isaac Stern for a performance of Beethoven's Triple Concerto to honor the ninetieth birthday of Marc Chagall.

Following Mr. Rudy's American debut with Lorin Maazel and the Cleveland Orchestra in 1981, Mr. Maazel immediately reengaged the pianist for performances including several concerts in Milan. Mr. Rudy made his Chicago Symphony debut in the 1982-83 season at the invitation of Sir Georg Solti, following this with a nationwide tour with the Amadeus Quartet. A 1985 summer tour in Japan included both orchestral and recital engagements. At the invitation of Herbert von Karajan, Mr. Rudy appeared on the Berlin Philharmonic's subscription series in 1986 and later performed two concerts at the Salzburg Easter Festival.

Mr. Rudy's recent engagements have included appearances with the Toronto Symphony, the Royal Philharmonic, the Orchestre National de France, the Vienna Chamber Orchestra, and the Montreal Symphony, in addition to recitals in New York and Vancouver and festival appearances at Marlboro and Salzburg. During the 1987-88 season he appeared on tour with Jeffrey Tate and the English Chamber Orchestra and performed with a number of major orchestras, including the Denver Symphony, the Vienna Chamber Orchestra, the Houston Symphony, and the Strasbourg Philharmonic. Recital highlights have included concerts in Paris, Toronto, Düsseldorf, and Milan. EMI/Pathé-Marconi has signed Mikhail Rudy for several records; the first, featuring the complete Brahms intermezzi, is available on LP and CD. He has also made prizewinning recordings of music by Scriabin and Liszt. Mr. Rudy, who makes his home in Paris, is making his first Boston Symphony Orchestra appearance at Tanglewood this summer.

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PASCAL VERROT conducting

ROSSINI — Overture to the opera *Semiramide*

VIVALDI — Violin Concerto in C, Opus 8, No. 6 (RV 180), *Il piacere*
- Allegro
- Largo e cantabile
- Allegro

MALCOLM LOWE

BACH — Concerto in C minor for violin and oboe
- Allegro
- Adagio
- Allegro

MALCOLM LOWE, violin
ALFRED GENOVESE, oboe

INTERMISSION

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*
- Introduction and Allegro agitato
- Scherzo assai vivace
- Adagio cantabile
- Allegro guerriero and Finale maestoso

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Gioacchino Rossini
Overture to *Semiramide*

Gioacchino Antonio Rossini was born in Pesaro, Italy, on February 29, 1792, and died at Passy, near Paris, on November 13, 1868. He composed his opera seria Semiramide *in 1823; it was first performed in Venice at the Teatro la Fenice on February 3, 1823. Arthur Fiedler led the first Tanglewood performance of this overture on August 8, 1975, and Charles Dutoit the most recent on August 3, 1984. The overture calls for flute and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, and strings.*

How many Rossini operas there are that the average music-lover knows today only by their overtures—and how ironic Rossini would have found that fact! First of all, because his overtures were sometimes shuffled from one opera to another, so slight was their connection with the drama to follow. And in any case, he soon gave up writing overtures altogether, choosing instead to begin many of his operas only with an "*Introduzione*," an extended orchestral prelude leading directly to the first scene, but not in any sense self-sufficient. There are even spurious overtures cooked up by third-rate hacks at the behest of operatic managements determined to begin the evening with an overture, regardless of the composer's wishes. (In such cases, the "overture" was usually a potpourri of music generally drawn from the finale and other big moments of the score.) It is well known, for example, that *The Barber of Seville*, one of the greatest of comic operas, is performed all over the world with an overture that had already served Rossini twice for serious operas. *Semiramide*, though, has an overture composed specifically for this opera.

After making his mark with a number of brilliant comic operas—most notably *Il barbiere di Siviglia, La Cenerentola, Il turco in Italia*, and *L'italiana in Algieri*—Rossini turned more and more to serious opera, and during the years 1816-22 he wrote a considerable series of them, mostly for Naples. One reason for his new interest in the serious genre was his connection with the great dramatic soprano Isabella Colbran, who was first his mistress and then his wife. She created the leading female roles in *Elisabetta, regina d'Inghilterra, Otello, Armida, Mosè in Egitto*, and six other Rossini operas up to and including his final contribution to the genre, *Semiramide*. This last-named

work was produced in Venice rather than Naples, but in all other respects it resembles the earlier *opere serie*. But after this splendid work, one of his finest in the genre, Rossini turned his back on Italy and moved to Paris. His last operas were either original compositions in French or extensively reworked adaptations into French of earlier Italian operas.

There is a story that Rossini was so upset with the reception of *Semiramide* in Venice that he vowed never to compose another note for the Italian stage. But this explanation is unlikely. The first act was coolly received, but by the end of the evening enthusiastic applause signaled that the composer had won his audience. His move to France was more likely caused by the firm belief that he could earn more there for his work, complicated also by the fact that his relationship with Colbran was disintegrating. In any case, *Semiramide* marks the culmination of Rossini's serious Italian operas, which were to be followed by such French works as the comic *Le Conte Ory*, the dramatic *Moïse* (an adaptation of *Mosè in Egitto*), and the prototypical grand opera *Guillaume Tell*, which proved to be his farewell to the operatic stage, though he had more than

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half his life before him.

The conditions under which opera was performed in Rossini's day gave little opportunity for calm reflection on the part of a composer. The contract for an opera might be signed as little as a month before the work was to be put on stage! During that time the composer had to find a libretto, if he didn't already have one in hand, compose the music, supervise the rehearsals, and direct the first three performances!

Rossini had gone to Venice for a performance of his *Maometto II* in a slightly revised version with Colbran in the principal female role. The premiere of this version took place at La Fenice on the day after Christmas, the traditional opening day for the "Carnival" season of Italian opera companies—that is, the period between the end of Advent, when all theaters were closed, and the beginning of Lent, when they would be closed again. *Maometto II* did not go well, and the theater removed it from the repertory by the beginning of 1823. Rossini was already involved in planning *Semiramide* by this time, since he seems to have had at least some of the text, by Gaetano Rossi, the preceding fall. The score was unusually long and elaborate, but he boasted that this was the "only one of my Italian operas which I was able to do at my ease; my contract gave me forty days"! Actually it took him only thirty-three days to complete the score.

The overture was almost certainly composed last. Unlike many operatic overtures of the day, it borrowed musical ideas from the opera itself, thus making it unsuitable for use with another score. The range and balance of musical ideas, from the hushed, rhythmic opening through the Andantino for four horns (drawn from the opera itself) and the repetition with pizzicato countermelodies in the strings to the lively Allegro, make the overture to *Semiramide* one of Rossini's finest contributions to the genre and deservedly one of the most popular.

—Steven Ledbetter

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Antonio Vivaldi
Violin Concerto in C, Opus 8, No. 6, *Il piacere*

Antonio Vivaldi was born in Venice, Italy, on March 4, 1678, and died in Vienna in July 1741 (he was buried on the 28th of that month). The twelve concertos published as Vivaldi's Opus 8 were printed in Amsterdam around 1725. This is the first Boston Symphony Orchestra performance of the C major violin concerto, Opus 8, No. 6. The score calls for solo violin, strings, and basso continuo. Mark Kroll is the continuo harpsichordist at this performance.

"*Il prete rosso*," "the red priest," as Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in well over 400 works, the most famous of which were spread in print and performance all over Europe, influencing concerto composers for the better part of the eighteenth century.* Although Vivaldi was frail at birth, suffering from what was described as "*strettezza del petto*" ("tightness of the chest," variously interpreted as anything from asthma to angina pectoris), and occasionally complained of his illness in later life, he nonetheless immersed himself with extraordinary energy in musical affairs, to the almost complete avoidance of priestly duties (he ceased saying Mass soon after his ordination in 1703). From 1703 to about 1718 he worked at the Pio Ospedale della Pietà, first as violin teacher, then as concert director. This institution was a charitable, state-run orphanage for girls, who were given special training in music, and whose frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about because of any purely artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.) It was for the musicians of this institution, with its constant need of new music for all sorts of instrumental combinations, that Vivaldi apparently composed much of his chamber music and his concertos (though in most cases, the only hint we have for date of composition is the year in which a piece was published—and by far the larger part of Vivaldi's works were never published).

The almost incredible scope of Vivaldi's compositional output has caused perpetual headaches for scholars trying to survey what he wrote, especially after the discovery in the 1920s of what must have been the composer's personal library of his scores, some hundreds of works in manuscript that had never been published. Naturally, in such circumstances, musical scholars are kept hopping trying to straighten out which is which. Vivaldi's output of concertos is so massive (220 violin concertos alone, of which ninety-five are in C major or A minor) that many attempts at cataloguing them have proven inadequate. The concertos may be referred to by the totally outdated "R. numbers" of Mario Rinaldi's incomplete catalogue, by the "F. numbers" of Antonio Fanna, designed for the publication of Vivaldi's works, or by the much more accurate "P. numbers" of French scholar Marc Pincherle. The newest catalogue, and

*The ritornello form is an efficient organizing principle: the basic material of the movement is set forth by the full orchestra in a passage that returns in various keys before being restated in the tonic at the end of the movement. These frequent restatements justify the term "*ritornello*" ("that which returns"). Its function is similar to that of the piers of a suspension bridge, supporting the airy span of the soloist's (or soloists') line. So effective is the ritornello as an organizing principle that it was adopted for everything from concertos to opera arias in the ensuing decades.

the one that appears likely to survive because it includes Vivaldi's vocal music as well as his instrumental music, has been put together by the Danish scholar Peter Ryom, whose "RV numbers" (for "*Ryom-Verzeichnis*") have become the standard way to refer to Vivaldi's works.

In his hundreds of concertos, Vivaldi developed certain standardized ways of handling the musical layout (which he used a lot simply because it worked), but there are many fascinating variations of detail and many experiments, too. And while like any composer of that prolific era he sometimes cranked out a piece at high speed on demand by essentially rewriting an earlier piece, there is plenty of evidence that when he had the time he took pains to consider carefully the effect of the music. That effect was so overwhelming that it swept over much of Europe, and composers from the tip of the Italian boot up to England and Scandinavia attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for instrumental color.

If there is one work of Vivaldi's that has never suffered from confusion of identity, it is the series of four independent concertos known as *The Four Seasons*, the first four works in the Opus 8 set of twelve, all published under the title *Il cimento dell' armonia e*

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dell' inventione ("The Test of Harmony and Invention"). The "test" in this case is conceived as a severe examination or trial of the powers of harmony (i.e., music) and invention (i.e., composer's imagination) in creating musical illustrations of specific programmatic ideas.

Though *The Four Seasons* are among the best-known of all Baroque compositions, the remaining eight concertos in Opus 8—equally fine compositions—are far less familiar. No doubt it was Vivaldi's explicit program for the first four concertos that attracted attention (programs and nicknames have often helped a composition reach the level of a "brand-name" piece, one that the average music-lover seeks out). Most of the Opus 8 concertos have no program, but the C major concerto, Opus 8, No. 6, at least has a nickname, *Il piacere* ("Pleasure"), which should have attracted more attention than it has. It is of a piece with the other, more familiar works, filled with Vivaldi's characteristic verve and brilliance, his masterly exploitation of the solo part, and the interaction between soloist and ensemble, laid out in the standard Baroque-concerto pattern of movements, fast-slow-fast.

—S.L.

Johann Sebastian Bach
Concerto in C minor for violin and oboe

Johann Sebastian Bach was born on March 21, 1685, at Eisenach, Thuringia, and died on July 28, 1750, in Leipzig, Saxony. The original concerto that Bach is presumed to have written for violin and oboe does not survive; the piece as we know it represents a reconstruction based on Bach's C minor concerto for two harpsichords, BWV 1060 (see below), composed in Leipzig around 1730. Until recently, the version for violin and oboe has been performed in D minor, as in the case of the only previous Tanglewood performances, both under Charles Munch: with Ruth Posselt and Ralph Gomberg on July 5, 1959, then with Joseph Silverstein and Ralph Gomberg on July 8, 1962. The orchestra consists of strings and basso continuo; the continuo harpsichordist at this performance is Mark Kroll.

From 1717, following his less-than-happy employment as court organist, concertmaster, and deputy conductor at Weimar, until 1723, when he moved on to Leipzig to assume the more varied duties of Kantor at the Thomasschule and Thomaskirche there, Bach served as Kapellmeister at Köthen in the employ of His Most Serene Highness Leopold, Prince of Anhalt-Köthen. Leopold's love of music led him to establish and maintain a court orchestra which by 1716 numbered eighteen musicians; his marriage in December 1721 to his cousin Friderica, Princess of Anhalt-Bernburg—who was "not interested in the Muses"—was a factor in the falling-off of musical activities at Köthen and so likely played a part in Bach's departure. At Köthen, for the first time in many years, Bach was *not* employed as an organist; and since the Calvinist church there restricted its service music to unaccompanied hymns, Bach composed and oversaw the performance primarily of instrumental music (aside from a number of cantatas he wrote for particular holidays and special court occasions) written both for his employer and for his family. During his time at Köthen, Bach produced about a dozen concertos (among them the six written for the Margrave of Brandenburg), at least two of his orchestral suites, the first volume of *The Well-tempered Clavier*, the two-part Inventions and three-part Sinfonias, violin and viola da gamba sonatas with harpsichord, the English and French suites for harpsichord, the six suites for solo cello, the sonatas and partitas for solo violin, and more.

Not all of the concertos Bach wrote at Köthen have come down to us in their original form. To turn the matter around, we need to realize that during his later period of

employment in Leipzig, Bach produced about a dozen harpsichord concertos—for one, two, and three harpsichords—now known to represent rearrangements of earlier works. The present concerto for violin and oboe is the hypothetical reconstruction of a concerto presumably written earlier (perhaps even in Weimar), and which served as the basis for a concerto in C minor for two harpsichords (BWV 1060) composed in Leipzig. The mechanics of such a reconstruction are too complicated to detail here, depending as they do upon a knowledge of the characteristic idiom, range, technical possibilities, and the particular expressive character of the individual instruments, as well as a thorough knowledge of those of Bach's rearrangements that have come down to us in both their original and later versions. In this case, the later version is the double harpsichord concerto already mentioned, with solo parts suggesting violin and oboe as their antecedents, even though such a concerto has not survived. Max Schneider produced the reconstructed version of this work (for solo violin and "solo oboe or solo second violin") in the 1920s; more recently, his version was reedited by Wilfried Fischer for publication in 1970. It is the Fischer version of the concerto that is being performed at this concert.

The concerto is in three movements, following the fast-slow-fast sequence of the Italianate concerto typical of the time. The energy of the first movement yields to a touching elegance in the E-flat major Adagio. Here the solo instruments are supported, and gently propelled, by a pizzicato accompaniment which gives way to a cushion of sustained chords for only five measures, about three-quarters of the way through. The end of the Adagio brings a striking harmonic turn as the final phrases close on G major, serving more as a poignant pendant to what has preceded than as an introduction to the last movement. The final Allegro, with its duple meter, is accordingly more vigorous than the first.

—Marc Mandel

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Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 1, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816. Mendelssohn conceived the Scottish *Symphony as early as 1829 and continued sketching it in Rome in the late winter and spring of 1831; he then stopped work on it for a decade. He finally finished the score in Berlin on January 20, 1842, and conducted its first performance in the Leipzig Gewandhaus on March 3 that year. The American premiere was given by the New York Philharmonic Society under the direction of George Loder on November 22, 1845. Charles Munch gave the first Tanglewood performance of the* Scottish *Symphony on August 5, 1960. The most recent Tanglewood performance was given by Christoph von Dohnányi and the Cleveland Orchestra, on August 24, 1984. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On July 30, 1829, Felix Mendelssohn, traveling with his friend Karl Klingemann, an amateur poet and attaché at the German embassy in London, wrote to his family from Edinburgh about the sightseeing he and Klingemann had done, with a particular account of their visit to the palace of Holyrood, closely associated with the romantic figure of Mary, Queen of Scots. Here, it is said, she succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair her hus-

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band had poor Rizzio murdered. The story has appealed to opera composers over the years—all of them unknown today: Canepa, Capecalatro, Rodrigues, Schliebner, and most recent of them all, an American woman named Mary Carr Moore, whose *David Rizzio* was produced in Los Angeles in 1935 (the vocal score has recently been reprinted by Da Capo). Many visitors, including Dr. Samuel Johnson, included Holyrood on their itineraries. Mendelssohn, too, was touched by the romantic tale associated with the spot. He wrote:

> We went, in the deep twilight, to the palace where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it; and before the ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found the beginning of my Scotch symphony there today.

Indeed, on that day, Mendelssohn wrote down the opening bars of the melody that begins his A minor symphony. But Holyrood was not the only impressive sight in Scotland. He was much taken, too, with the natural phenomenon known as Fingal's Cave in the Hebrides, and there, too, he wrote down a melody that came into his head on the spot. Later in 1829 he wrote, "The 'Scotch' symphony and all the *Hebrides* matter is building itself up step by step," implying that he was at work on two compositions inspired by his travels. But both of them were soon pushed aside. In 1830 he had to compose the *Reformation* Symphony, now known as No. 5, for the 300th anniversary of the Augsburg Confession which had firmly established Luther's new church, and that event wouldn't wait. Then he undertook his grand tour, extending from May 1830 to June 1832, with months-long stops in Rome, Paris, and London.

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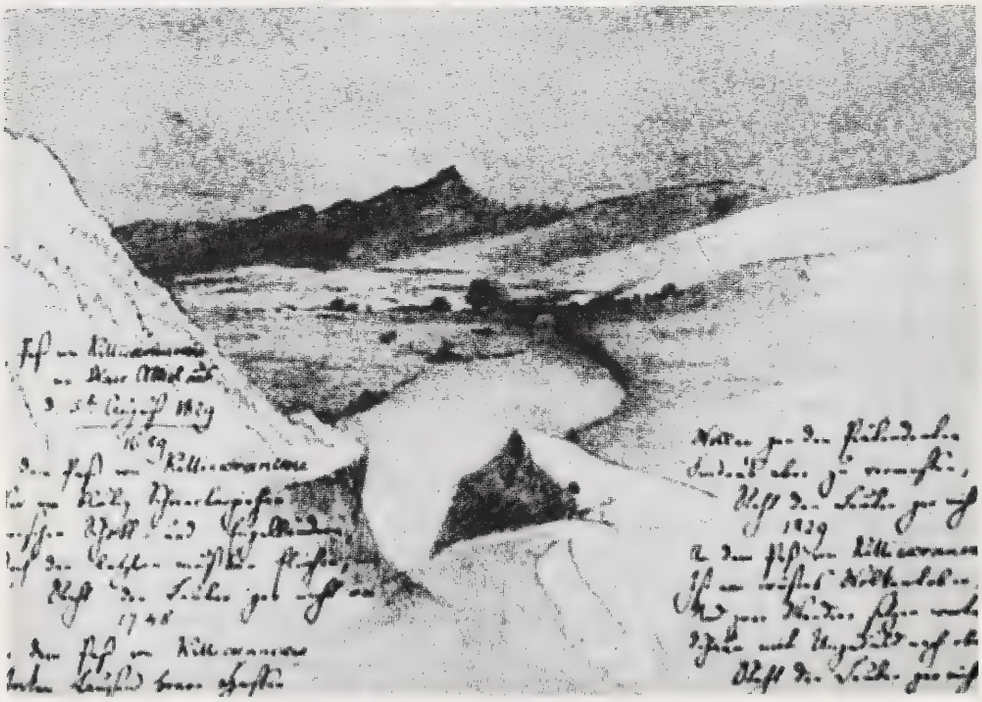
New impressions crowded in on him and demanded attention, even though he was still working on compositions already underway.

From Rome on December 20, 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added: "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we now know as the *Scotch* (or, better, "*Scottish*") and *Italian* symphonies.

Just after Christmas, Felix complained of absolutely miserable rainy weather, which may have dampened his sightseeing ardor, but surely made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli. And though the weather became springlike by mid-January, he was able to write on the 17th that he had completed some small pieces and that "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." It is surprising that a composer should try to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself, though he used "*Scottish*" only informally in his letters, and not on the published score) at the same time. One result is that the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is mostly in A minor, but ends in the major, while the *Italian* is in A major but ends in the minor. He continued for a time to work on both pieces, though the sunny brilliance of Italy seems to have driven out the memory of Scottish mists, for on February 22, 1831, he wrote to his sister Fanny (herself a composer of some ability):

> I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress. . . . The Scottish symphony alone is not yet quite to my liking; if any brilliant idea occurs to me, I will seize it at once, quickly write it down, and finish it at last.

In the end, though, his attention was directed to the completion of his remarkable and too-little-known cantata *Die erste Walpurgisnacht* (a setting of a text by Goethe) and



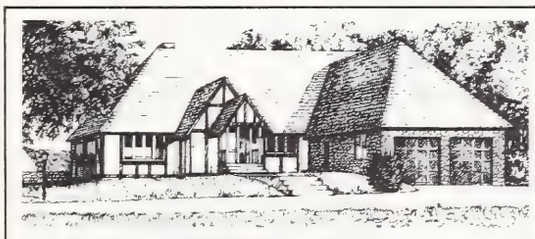
From the travel diary of Mendelssohn and Karl Klingemann, with a sketch by Mendelssohn of the Scottish countryside

the *Italian* Symphony. The *Scottish* Symphony was unfinished at the time of his return home. And Mendelssohn soon became so involved in marriage and a busy professional life, conducting and administering in Leipzig, that the A minor symphony must have looked to be unfinished forever. Only in 1841, after he had experienced severe disappointment with an attempt to reform the musical life of Berlin, did he return to the long-unfinished score—possibly because his new mood of resignation more precisely matched the character of the sombre musical ideas he had conceived earlier in the blithe period of early manhood.

By the time he finished the work, he clearly felt that the expressive character of the music took precedence over any allegedly "Scottish" elements. At any rate, he omitted the adjective "Scottish" from the published score, but added a note that the audience should be given a listing of the different movements that stresses their expressive content, with headings that differ in some striking ways from those of the score itself:

Tempo indication in score	Character indications for the audience
I. Andante con moto—	Introduction
Allegro un poco agitato—	Allegro agitato ("slightly agitated Allegro")
Assai animato	
II. Vivace ma non troppo	Scherzo assai vivace ("very lively Scherzo")
III. Adagio	Adagio cantabile ("songlike Adagio")
IV. Allegro vivacissimo	Allegro guerriero ("martial Allegro")
	Finale maestoso ("majestic Finale")

This last of Mendelssohn's symphonies is also the freest, the most romantic. Even Wagner, a composer usually antipathetic to Mendelssohn's work, conducted the *Scottish* Symphony and admired the poetic qualities of the music. (Is it mere chance that a chromatic figure in the sustained woodwinds over muttering tremolo strings near the end of the first movement suggests the *Flying Dutchman* overture?) But just how "Scottish" is it? Here are no skirling bagpipes, no highland flings, no folk tunes borrowed and harmonized (though the pentatonic main tune of the second movement certainly has some characteristics of a Scottish folk melody). Even so sensitive a musician as Robert Schumann found himself tripped up on this point: he reviewed the score of



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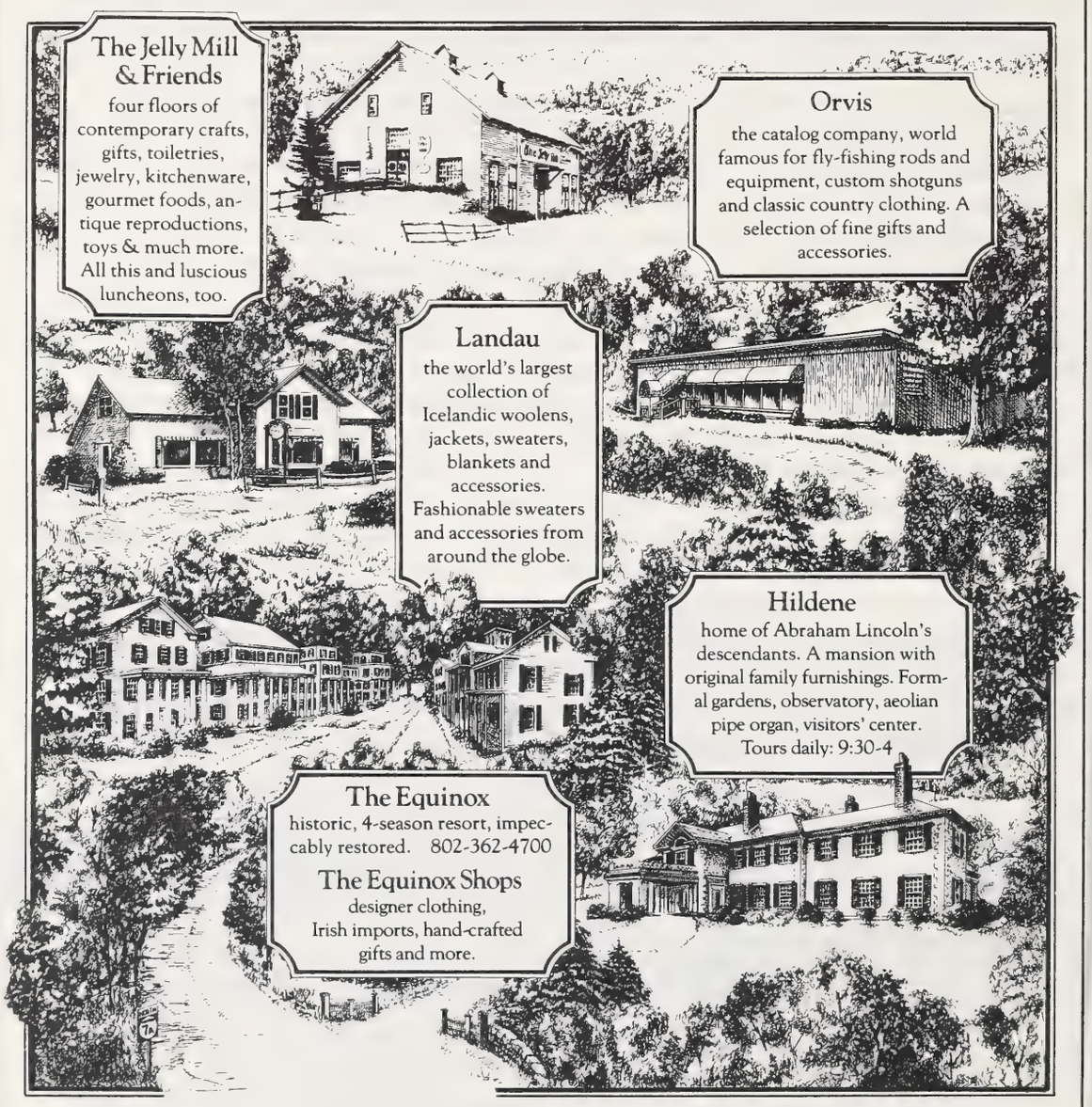

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this work in the mistaken assumption that it was the *Italian* Symphony and wrote that the beauty of the music made him regret that he had never visited Italy!

The opening theme is the only part of the score explicitly inspired by Scotland; it is the melody that Mendelssohn wrote down after his visit to Holyrood, a pensive tune in A minor sung by melancholy violas and oboes. The development of this theme is shrouded in harmonic clouds and mists. A hesitant pause on the dominant leads into the main body of the movement with a 6/8 melody that follows the outline of the introductory theme, but in a more agitated character. A vigorous continuation, based largely on the opening gesture of the main theme, ultimately yields to a meltingly lyrical closing theme in E minor that ends the exposition. The development becomes progressively less energetic, as the texture lightens to a long, gentle cello tune that seems about to die away into silence as the strings and clarinets bring in the recapitulation. A particularly attractive touch here: the cellos continue singing their broad, lyrical melody as a new counterpoint to the main theme. A tutti coda ends—but leaves the woodwinds hanging with a version of the main motive; they die away into a final pensive statement of the introductory phrase.

The scherzo, which comes next, is of a brilliance unsurpassed even in that most brilliant of Mendelssohn scores, the *Italian* Symphony. The principal theme, first stated in the clarinet over tremolo strings, is supposed to be derived from an actual Scottish bagpipe tune, though it could just as easily be a completely original melody. The secondary theme begins staccato in the strings. Even in the tuttis the movement remains zephyr-light throughout.

The third movement alternates a slow singing melody with rhythmic ideas of a march-like character. The dotted rhythms that appear in the winds at the outset eventually take over the entire orchestra, but the cantilena comes back each time with ever more delicate elaboration.

The finale begins with a wild flourish in the violins against a steady marching beat in the horns, bassoons, and violas. Mendelssohn characterized this movement, after all, as a "martial Allegro," and the battle is joined at once. A second theme, equally warlike in its determined vitality, is first sounded by the oboe and clarinets over tremolo violins; its shape seems to be related to that of the very opening theme of the symphony. These two themes do battle with one another, but at the end of the recapitulation the second theme gradually dies out in a very beautiful passage that seems about to lead to a quiet conclusion—perhaps yet another and more definitive statement of the first movement's introductory theme. But Mendelssohn has a surprise: suddenly we move to the major and the presentation of a completely new theme (though it may be possible to demonstrate some connection with the introductory melody, it is not immediately obvious to the listener), described by Mendelssohn as "*maestoso*" ("majestic"). Some critics find this new theme to be an unconvincing outburst, an unmotivated capitulation to the major mode for a "heroic" conclusion. The idea is not unique, though. Other composers at about the same time (one thinks of Schumann and his Second Symphony) also experimented with the introduction of a brand-new theme at the very end of the symphony, actually changing, in retrospect, the listener's recollection of the foregoing moods with a conclusion pregnant with affirmative power.

—S.L.

Sunday, July 31, at 2:30

JAMES GALWAY, flute
PHILLIP MOLL, piano

SCHUBERT — Introduction and Variations on "Trockne Blumen" from *Die schöne Müllerin*, D.802, for flute and piano

PROKOFIEV — Sonata in D for flute and piano, Opus 94
- Moderato
- Scherzo: Presto
- Andante
- Allegro con brio

INTERMISSION

The second half of the program will be announced from the stage.

Notes

Schubert's only work for flute and piano, the Introduction and Variations on his song "Trockne Blumen" ("Withered Flowers") from *Die schöne Müllerin*, was composed in January 1824 for his friend Ferdinand Bogner, clearly an accomplished player. It was not published until decades after the composer's death, at which time it was assigned the meaningless opus number 160; the chronological Deutsch listing of 802 places it more correctly just before the composition of Schubert's Octet and the string quartets in A minor and D minor (*Death and the Maiden*). The original song is a sad little piece, its first half in the minor and second half turning to the major, that lends itself to variation treatment. In these variations, though, Schubert is not especially concerned with the pathos of the original song; he uses it simply as the vehicle for a thoroughly virtuosic composition that makes as great a demand on the facility of the pianist as it does on the flutist. An extended introduction opens with the dactylic rhythm (quarter-note followed by two eighths) that Schubert loved so, evidently having been overwhelmed by the slow movement of Beethoven's Seventh Symphony. This pattern finds its way into the beginning of many of the variations, though it is not literally

present in the original song. Following the introduction, the theme itself is heard in a straightforward way. The first five variations retain the E minor/major ground plan and the duple meter of the theme, while becoming increasingly virtuosic. The sixth variation is a welcome contrast in triple meter, while the seventh and last is a vigorous Allegro march.

In the late 1930s and early '40s, **Sergei Prokofiev** was busy producing large-scale dramatic and concert works that came in response to the official Soviet requirement that music serve the state by educating and elevating the proletariat while remaining accessible to the majority at the same time. His musical style became much simpler and more direct, more overtly lyrical than it had been during his early days as an *enfant terrible* (though even then the essential lyricism of his make-up was often evident). He had turned out his classic film score for Eisenstein's *Alexander Nevsky*, followed by a specifically Soviet opera, *Semyon Kotko*, based on Katayev's civil war story "I am the Son of the Working People." This in turn he followed with a delightful comic opera, *Betrothal in a Monastery*, based on Sheridan's *The Duenna*.

Yet even while working on such large pieces, he returned to chamber music again in 1938, after fifteen years of eschewing the smaller abstract instrumental genres. He marked this return with a violin sonata in F minor, followed by three piano sonatas, and later a flute sonata. The last-named work was composed during the time Prokofiev was collaborating again with Eisenstein, this time on *Ivan the Terrible*. The director always progressed slowly and painstakingly on his films, so the composer had more leisure than he desired. Recalling the artistry of the flute players he had heard during his years in Paris, especially Georges Barrère, he decided to write something for that instrument—a sonata, in fact, in which the contrasting movements could display both the daydreaming aspect and the quicksilver side of the instrument's personality. Yet when it was finished, flutists did not rush at first to play it, so Prokofiev acceded to the request of David Oistrakh that he adapt it as a violin sonata. He did so, changing only a few bits of the solo line, thus producing what became known as his Second Violin Sonata, labeled "Opus 94a" to distinguish it from the Flute Sonata, Opus 94.

As with all his music at this time, Prokofiev was concerned to avoid political entanglements—which could be dangerous to life and limb—from accusations of "formalism" that might be made if the piece was deemed inaccessible. Thus the sonata is one of his brightest and most delightful works, marked by a melodic inventiveness that never flags throughout its four movements.

—Steven Ledbetter

Pascal Verrot

Pascal Verrot was named an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory; at the Paris Conservatory, where he was a student of Jean-Sebastian Bereau for four years, he won first prize in the conducting competition. Mr. Verrot also studied with the late Franco Ferrara at the Accademia Musicale Chigiana in Siena. In September 1985 Mr. Verrot was a prizewinner at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa. In March 1986, as a result of winning the Min-On Competition, he toured Japan, conducting five Japanese orchestras; he was invited back for a further tour of Japan this past January and February. During the 1987-88 season Mr. Verrot has made several debut appearances: at the Lyon Opera House, where he conducted *Die Fledermaus*, in December 1987; with the Toronto Symphony, which he conducted at short notice in March 1988; and with the Orchestre de Paris, this past June. While in Lyon he also made his first recording, for Erato, featuring tenor Luca Canonici with the Lyon Opera House Orchestra and Chorus. Mr. Verrot led subscription concerts with the Boston Symphony Orchestra in November and December 1986 in Symphony Hall. He has also conducted the Boston Symphony Chamber Players, in Boston and on tour. Mr. Verrot is on the conducting faculty of the New England Conservatory of Music and on the faculty of the Tanglewood Music Center. This week's concert marks his first conducting appearance with the Boston Symphony Orchestra at Tanglewood.

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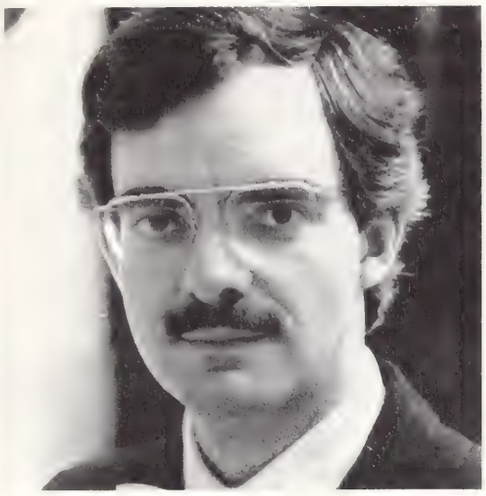
Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist at Tanglewood that summer. In April 1986 he made his first appearances as a concerto soloist on Boston Symphony Orchestra subscription concerts.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half, under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Mr. Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galimir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977 until 1983; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. For the 1983-84 season he was concertmaster of the Worcester Symphony Orchestra. Mr. Lowe has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he has been a soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition.

Alfred Genovese

An oboist with the Boston Symphony Orchestra since 1977 and principal oboe of the Boston Pops, Alfred Genovese began studying oboe in high school with John Minsker as his teacher. Mr. Genovese's father was a professional musician, and two of his brothers went on to hold positions in major American orchestras. Mr. Genovese was a scholarship student at the Curtis Institute of Music, where he studied with Marcel Tabuteau. Before joining the Boston Symphony Orchestra he was principal oboe with the Baltimore Symphony, the St. Louis Symphony, the

Cleveland Orchestra, and the Metropolitan Opera Orchestra. He also performed for eight summers at the Marlboro Festival and at the Casals Festival in Puerto Rico. Mr. Genovese has been acting principal oboe of the Boston Symphony Orchestra since Ralph Gomberg's retirement at the end of the 1987 Tanglewood season.

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James Galway's appeal crosses all musical boundaries; he has become familiar to a vast audience through his extensive touring, his more than thirty best-selling RCA Victor Red Seal albums, and his frequent television appearances on the "Tonight" Show, the "Today" Show, "Sesame Street," and PBS's "Live From Lincoln Center," as well as his own holiday specials. Mr. Galway's RCA discography features a wide range of classical works, several albums of a more offbeat nature, such as Japanese flute melodies, and music in a more popular vein. His latest albums include concertos by Mercadante recorded with Claudio Scimone and I Solisti Veneti, a compilation of "Greatest Hits," and John Corigliano's *Pied Piper Fantasy* with the Eastman Philharmonic under David Effron.

Born in Belfast, Northern Ireland, James Galway began playing the pennywhistle as a small child before switching to flute. A year or two later he won top prize in three categories at a local flute competition and decided to make the flute his life. He continued his studies at the Royal College of Music, at the Guildhall School in London, and then at the Paris Conservatory. Mr. Galway began his career as an orchestral flute player with the Wind Band of the Royal Shakespeare Theatre at Stratford-upon-Avon. Subsequent posts with Sadler's Wells Opera and the Royal Opera led to positions with the BBC

Symphony, playing piccolo, and the London Symphony and Royal Philharmonic, of which he was principal flute. In 1969 he was appointed principal flute of the Berlin Philharmonic. In 1975 Mr. Galway set out on his own as a soloist. Within one year he had played 120 concerts, including guest appearances with all four of London's major orchestras. Since then he has encircled the globe many times, for recitals, concerto appearances, chamber music, and master classes. In the course of his illustrious recording career he has won numerous awards, including a Grand Prix du Disque for his recording of the Mozart concertos.

The summer of 1988 brings Mr. Galway to the festivals of Wolf Trap, Blossom, Mann Music Center, Hollywood Bowl, Mostly Mozart, Caramoor, Aspen, and Tanglewood, where he has appeared previously in recital and where he opened the 1987 season as soloist on the BSO's concert celebrating the 50th anniversary of the Tanglewood Festival. He made his BSO debut on the opening concert of the orchestra's 1984-85 Symphony Hall season; this summer at Tanglewood he also appears on the gala "Tanglewood on Parade" concert with Seiji Ozawa and the orchestra at the beginning of August. Highlighting Mr. Galway's 1988-89 season is a tour with the Baltimore Symphony and David Zinman featuring John Corigliano's *Pied Piper Fantasy*, to include performances at Carnegie Hall, the Kennedy Center, and in Boston. He plays the same work with the Chicago Symphony under Neeme Järvi in honor of the composer's fiftieth birthday, and he also appears with the Toronto Symphony. Mr. Galway's recital schedule includes Avery Fisher Hall, the Kennedy Center, Detroit, Houston, Miami, and Boston. In Europe he will tour with the Stockholm Philharmonic under Paavo Berglund, present his annual Christmas concerts with the London Symphony at the Barbican Center, and perform recitals throughout Germany.

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Phillip Moll

As a partner and accompanist for such celebrated artists as James Galway and Jessye Norman, Phillip Moll has performed in many of the world's most important concert and recital halls. He has also won critical praise as a soloist, both here and abroad. Born in Chicago, Mr. Moll received his first instruction in piano and violin from his father, a violinist with the Chicago Symphony Orchestra. He was awarded his bachelor of arts degree in English literature from Harvard University, but he continued his study of music throughout his university years. Among Mr. Moll's teachers were Alexander Tcherepnin, Claude Frank, and Leonard Shure. At the Uni-

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versity of Texas, where he earned his master of music degree, he became a teaching assistant in the opera workshop. He also spent one year in Munich on a grant from the German government. Remaining eight years in Germany, on the coaching staff of the Deutsche Oper in Berlin, Mr. Moll became increasingly active as a soloist and accompanist for concerts, radio broadcasts, and competitions. In 1975 he became the permanent pianist for flutist James Galway. Mr. Moll records and performs regularly as an ensemble pianist and as harpsichordist with the Berlin Philharmonic, working with Herbert von Karajan and other conductors. He has performed as soloist with the Berlin Philharmonic, the English Chamber Orchestra, the Orchestra of St. John's Smith Square, and with major Australian orchestras, and he has toured extensively throughout Europe and North America, the Far East, Australia, and Africa. During the 1986-87 season, Mr. Moll toured Korea with violinist Kyung-Wha Chung, with whom he has also recorded recently in London. In addition to partnering James Galway in his European tour and Tanglewood performances, he has recently recorded with Mr. Galway for London records. He has toured extensively in Germany with Jessye Norman, and he has recorded an album of Schubert songs with her for Philips. In the spring of 1988 Mr. Moll performed with the Berlin Philharmonic. He will tour the United States with James Galway during the 1988-89 season. Mr. Moll has recorded for the Decca, Deutsche Grammophon, Philips, RCA, London, and Schwann labels.

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Donation—$2/Ticket
$10/Book of Six Tickets

Tickets are available at the Friends Office, or visit the raffle booths located on the grounds near the Glass House and the Lion's Gate, open from 6 p.m. through the intermission of each BSO concert.

Drawing: August 28, 1988, near the Shed following the final concert. Winners will be notified.

Delivery included; continental U.S. employees of the BSO and their families are not eligible.

Tanglewood on Parade

Tuesday, August 2, 1988

For the benefit of the

Tanglewood Music Center

Win a Baldwin!

Benefit the
Tanglewood Music Center
Scholarship Fund.

Enter the raffle of a Baldwin spinet piano, a complete home stereo system, a Denon compact disc player, a Bose Video Roommates System, three $50 gift certificates from the Glass House, and three $50 gift certificates from the Tanglewood Music Shop.

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Tanglewood on Parade

Tuesday, August 2, 1988

For the benefit of the Tanglewood Music Center

2:00	Gates Open
2:10	Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute Young Artists Chorus (Shed)
2:45	Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall)
3:15	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
3:45	Boston University Tanglewood Institute Young Artists Orchestra (Shed)
5:00	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House Porch; Shed if rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed if rain)
7:30	Alpine Horn Demonstration (Lawn near Chamber Music Hall)
8:00	Fanfares (Shed)
8:30	Gala Concert (Shed)

Hot air balloon courtesy Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

The Boston Symphony Orchestra is pleased to welcome as its special guests members of the Massachusetts State Legislature and council members of the Massachusetts Council on the Arts and Humanities.

A Message from Seiji Ozawa

Tanglewood on Parade is a festive day with a serious and important purpose, to provide funds to help support the Tanglewood Music Center. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to study with members of the Boston Symphony Orchestra, and on this day the two orchestras traditionally make music together.

The Tanglewood Music Center is the only institution of its kind administered and financed by a major symphony orchestra. The 150 Fellows who come here from thirty states and fifteen foreign countries pay no tuition; many also receive free room and board. This freedom from financial concerns for the summer gives these gifted young musicians an opportunity to focus all of their attention on a very intense level of music-making. It is a fantastic experience, one which will influence most of the Fellows for the rest of their lives.

The summer I spent here as a Fellow in 1960 was one of the most challenging and stimulating periods of my musical life. Can you imagine what it is like for a young musician to be inspired by the Boston Symphony Orchestra, the preeminent guest conductors and soloists performing at Tanglewood, and the magnificent surroundings of the Berkshires?

Because the Tanglewood Music Center is very costly to operate, we are now involved in a $12 million campaign with the goal to make the Tanglewood Music Center self-supporting and to provide a new Theatre-Concert Hall, the site of the student performances.

Your attendance at this benefit concert supports the Music Center. We invite all of you who share our love for great music to participate in the Tanglewood Music Center's 50th Anniversary Campaign. In 1990 we hope to celebrate the successful completion of the campaign and look forward to an even more glorious future.

Seiji Ozawa

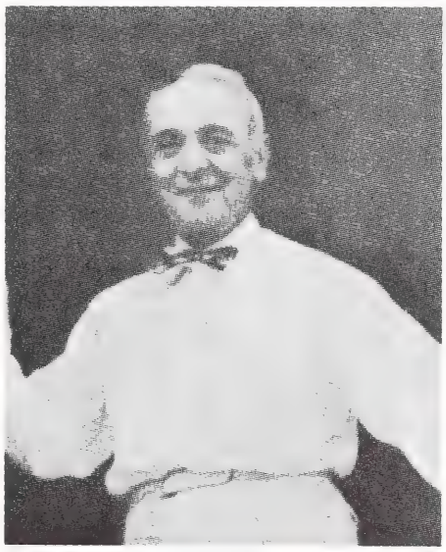
The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its fourth year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on July 8, 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at



Serge Koussevitzky

the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

Seiji Ozawa conducts the Tanglewood Music Center Orchestra

Gala Concert

TANGLEWOOD ON PARADE

Tuesday, August 2, at 8:30

For the benefit of the Tanglewood Music Center

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA

SEIJI OZAWA and LEON FLEISHER conducting
JAMES GALWAY, flute
ANN HOBSON PILOT, harp

TCHAIKOVSKY — *Capriccio italien*, Opus 45

TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEON FLEISHER, conductor

MOZART — Concerto in C for Flute and Harp, K.299(297c)

Allegro
Andantino
Rondeau: Allegro

JAMES GALWAY, flute
ANN HOBSON PILOT, harp
TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

INTERMISSION

BIZET/BORNE — *Carmen Fantasy* for Flute and Orchestra

JAMES GALWAY, flute
BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA, conductor

TCHAIKOVSKY — Ceremonial Overture, *1812*

BOSTON SYMPHONY ORCHESTRA and
TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

Baldwin piano

The Tanglewood Music Center is funded in part by a generous grant from the National Endowment for the Arts.

Notes

Peter Ilyich Tchaikovsky (1840-1893) composed his *Capriccio italien* ("Italian Capriccio") between January 16 and May 27, 1880. In December 1879 he had gone to Rome, where he remained for three months; there, in the happy company of his brother Modest and other friends, he went sightseeing in the time-honored manner. While he was in Rome, Tchaikovsky received word that the Paris premiere of his Fourth Symphony would be taking place the next day. He was furious at not learning of this soon enough to go to Paris for the performance, but by then there was nothing to do but wait for news from France. While he was waiting he began to compose his *Capriccio italien*. The work went easily; within a week he had completed a draft, and he foresaw a bright future for it. In that Tchaikovsky was not mistaken. Though scarcely a profound work, the *Italian Caprice* is nonetheless bold, fresh, warm, and colorful. It made such a hit at the Moscow premiere that the public demanded to hear it again later in the same concert series. Tchaikovsky had avoided the premiere itself, but he was persuaded to attend a rehearsal for the repeat performance. He reported to Modest, "It sounds marvelous." From the beginning Tchaikovsky had intended to compose a work modeled after Glinka's evocations of Spain. Like Glinka, he borrows tunes from the country he chooses to honor and stitches them together in the manner best calculated to provide variety of mood. Each of the tunes conjures up some image of Italy, from the opening fanfare (reportedly derived from the bugle call that awoke the composer each morning when it sounded from a military barracks near his hotel) to the sun-drenched warmth of the final waltz.

Wolfgang Mozart (1756-1791) composed his Concerto for Flute and Harp in Paris almost immediately after his arrival there on March 23, 1778, on a commission from a French nobleman. Arriving in Paris with his mother, the twenty-two-year-old composer, now too old to be the charming prodigy and center of attention of all fashionable Paris, had to make his way seeking commissions and teaching jobs; he wrote his Concerto for Flute and Harp for one Duc de Guines during this time. A charming and decorative work, the piece is truly a *concertante* symphony rather than a concerto, as is particularly evident when the solo instruments intertwine with other members of the orchestra, such as the oboes and horns in the last movement. The taste of Mozart's Parisian patron (and the audiences, too) is reflected in the lighthearted *galanterie*, richly decorative and filled with charming tunes, that characterizes the work, which carefully avoids any profound emotional depths, which would have been wasted in Paris. Because of this, the Flute and Harp Concerto has occasionally earned the opprobrium of those who complain that it is not something quite different. But in its own charming way it reveals one aspect of Mozart's musical personality—the powdered-wig Mozart writing to the tastes of society—as clearly as any score he ever turned out.

Francois Borne (1840-1920) was principal flute player at the Grand Theatre of Bordeaux. A native of Toulouse, Borne wrote a number of pieces for solo flute; his *Fantasie brilliante* on themes from Bizet's *Carmen* is in the tradition of display pieces designed to show off the performer's art with respect to musical elegance and technical virtuosity. (Among the best-known virtuosos who composed variations on famous themes for their own particular instrument were violinist Nicolò Paganini and the nineteenth-century Romantic pianist par excellence Franz Liszt.) For inspiration, Borne's *Carmen Fantasy* draws upon several of the most well-known tunes from Bizet's opera, including the famous *Habanera*. Written originally for flute with piano accom-

paniment, it will be heard here in a version orchestrated by flutist James Galway.

Tchaikovsky composed his concert overture with the official title "The Year 1812" in 1880; it was first performed in Moscow on August 20, 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he achieved his goal. The quotation of familiar tunes (familiar, at least, to his Russian audience) guaranteed a patriotic response: the hymn "*God preserve the Tsar,*" the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Leon Fleisher is Artistic Director of the Tanglewood Music Center.

James Galway is familiar to a vast audience through his concert and recital performances, his best-selling recordings, and his frequent television appearances.

Ann Hobson Pilot joined the Boston Symphony Orchestra in 1969 and has been its principal harp since 1980.

SEIJI OZAWA ▪ CLAUDIO ABBADO ▪
LEONARD BERNSTEIN ▪ CHARLES DUTOIT ▪
ZUBIN MEHTA ▪ MICHAEL TILSON THOMAS ▪
CHRISTOPH VON DOHNÁNYI ▪ PHYLLIS CURTIN ▪
SHERRILL MILNES ▪ LEONTYNE PRICE ▪
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JACOB DRUCKMAN ▪ DAVID DEL TREDICI ▪
OLIVER KNUSSEN ▪

What do these names have in common, along with hundreds of musicians who perform in America's major symphony orchestras?

All are distinguished alumni of a unique program founded in 1940 as the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Today, the Tanglewood Music Center continues to be the nation's preeminent academy for advanced musical study and performance. Maintained and financed by the Boston Symphony Orchestra, the Tanglewood Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the direction of the world's greatest concert artists.

Since admission to the TMC is based solely on musical ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Tanglewood Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox MA 01240. For further information, please contact John Keenum in the Friends Office at Tanglewood, or call (413) 637-1600.

Tanglewood
Music
Center

Tanglewood Music Center 1988 Fellowship Program

Violins

Kikuko Agishi, Tokyo, Japan
Brownie and Gil Cohen Fellowship

Rafael Altino, Recife, Pernamboco, Brazil
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Jill Arbetter, Windsor, CT
Gerald Gelbloom Memorial Fellowship

Margaret Bichteler, Austin TX
Arthur Fiedler/Leo Wasserman Fellowship

Jennifer Bryan, Dallas, TX
William Kroll Memorial Fellowship/ Hugh Cecil Sangster Memorial Fellowship

Nancy Dahn, Lunenburg, Nova Scotia, Canada
Darling Family Fellowship

Corine van Eikema Hommes, Amsterdam, Holland
Karl and Marianne Lipsky Fellowship

Sheila Falls, Greenville, RI
Caroline Grosvenor Congdon Memorial Fellowship

Dian Folland, Owatonna, MN
Carolyn and George Rowland Fellowship in honor of Leo Panasevich

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Miriam and Sidney Stoneman Fellowship

Alison Harney, Palmdale, CA
Brookline Youth Concerts Awards Committee Fellowship

Ying Jiang, San Francisco, CA
The Luke B. Hancock Foundation Fellowship

Jeffrey Kellogg, Washington, D.C.
Leo L. Beranek Fellowship

Veronica Kulig, Bloomfield, CT
Claire and Millard Pryor Fellowship

Laurie Landers, Brooklyn, NY
Lucy Lowell Fellowship

Katie Lansdale, Bethesda, MD
Red Lion Inn Fellowship

Ruotao Mao, Beijing, China
Hodgkinson Fellowship

Naoki Matsui, Niiza, Saitama, Japan
Mr. and Mrs. Robert Remis Fellowship

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Stanley Chapple Fellowship

Carrie Rehkopf, Elmwood Park, IL
C.D. Jackson Fellowship

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Cynthia Romeo, Harrisburg, PA
Anonymous Fellowship

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Clowes Fund Fellowship

Andrea Schultz, Ossining, NY
Surdna Foundation Fellowship

Katharina Wolff, Belmont, MA
Dr. Boris A. and Katherine E. Jackson Fellowship

Xiao-Cao Xia, Shanghai, China
Tanglewood Association Fellowship

Zhao Xin, Beijing, China
Berkshire Life Insurance Company Fellowship

Nitai Zori, Givataime, Israel
Philip and Bernice Krupp Fellowship

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BayBanks Fellowship

Heidi von Bernewitz, Arlington, VA
Jane and Peter Rice Fellowship

Sonya White, Framingham, MA
Nat Cole Memorial Fellowship

Cellos

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Sandra L. Brown Fellowship

Maya Beiser, Kibbutz Gazit, Israel
Leonard Bernstein Fellowship

Melissa Brooks, New York, NY
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Hillel Zori, Givataime, Israel
Hannah and Raymond Schneider Fellowship

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Koussevitzky Music Foundation Fellowship
Brad Annis, LaCrosse, WI
Idah L. Salzman Fellowship
Christopher Brandt, Dayton, OH
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Joseph Carver, Aurora, CO
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Olivetti Foundation Fellowship
Alison Gaines, Arcadia, CA
Northern California Fund Fellowship
Thomas Vassalotti, Garden City, NY
Mrs. Harris Fahnestock Fellowship

Flutes
Christine Feierabend, Oshawa, Ontario, Canada
Donald B. Sinclair Memorial Fellowship
Leonard Garrison, Billings, MT
Stephen and Persis Morris Fellowship
Karen Jones, Beckenham, Kent, England
English-Speaking Union Fellowship
Catherine Wendtland, Waukesh, WI
Miriam Ann Kenner Memorial Fellowship/ Dr. Norman and Irma Mann Stearns Fellowship

Oboes
Jeannette Bittar, Madison, WI
Miriam Silcox Fellowship
Rebecca Brown, San Diego, CA
Augustus Thorndike Fellowship
Willa Henigman, Long Beach, NY
H. Eugene and Ruth B. Jones Fellowship
Adrian Holliday, Memphis, TN
Fernand Gillet Memorial Fellowship
Rebecca Schalk Nagel, Columbia, SC
Mr. and Mrs. Thomas H.P. Whitney Fellowship

Clarinets
Kathleen Holcomb, Guilford, CT
Boston Symphony Orchestra Fellowship
Christopher Jepperson, San Diego, CA
Mr. and Mrs. Richard S. Burdick Fellowship
Sharon Kam, Tel-Aviv, Israel
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Michael Rusinek, Thornhill, Ontario, Canada
Charles and Sara Goldberg Charitable Trust Fellowship
Nathan Williams, Weaverville, NC
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Noe Cantu, Huffman, TX
Susan Kaplan and Ami Trauber Fellowship
Marc Feldman, Rockville Centre, NY
Robert McClellan, Jr., and IBM Matching Grant Fellowship
Janet Morgan, Graham, NC
Marion Callanan Memorial Fellowship
Gwendolynn Rose, Peterborough, Ontario, Canada
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Richard King, West Islip, NY
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Daniel O'Connell, Canton, IL
Empire Brass Fellowship
Steven Replogle, San Jose, CA
Ruth and Alan Sagner Fellowship
Deborah Stephenson, Dallas, TX
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Trumpets
David Bamonte, Mattydale, NY
Andre M. Côme Memorial Fellowship
Bibi Black, Decatur, AL
Armando A. Ghitalla Fellowship
Wayne duMaine, St. Louis, MO
Wynton Marsalis Fellowship
Daniel Gelfand, Boca Raton, FL
Herbert and Jeanine Coyne Fellowship
Jeffrey Kaye, New York, NY
Charles E. Culpeper Foundation Fellowship

Trombones
John DiLutis, Perry Hall, MD
Mary and J.P. Barger Fellowship
Jay Evans, Casselberry, FL
Robert and Sally King Fellowship
Matthew Guilford, Jamaica Plain, MA
Theodore Edson Parker Foundation Fellowship
Thomas Hutchinson, Toms River, NJ
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Tuba
Charles Villarrubia, New Orleans, LA
Anna Gray Sweeney Noe Fellowship

Percussion
Bruce Berg, Wheeling, IL
Esther E. Salzman Fellowship
David Conner, Johnstown, PA
WCRB-FM 102.5 Fellowship in honor of Dr. Karl Haas
Christopher Deviney, Gulf Breeze, FL
Boston Showcase Fellowship/Dr. and Mrs. Alexander Russell Fellowship
Richard Kelly, Albuquerque, NM
General Electric Plastics Fellowship
Jeffrey Milarsky, Philadelphia, PA
Frederick W. Richmond Foundation Fellowship
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The TANGLEWOOD MUSIC CENTER acknowledges with gratitude the following gifts to underwrite faculty positions in 1988:

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Tanglewood
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Festival of Contemporary Music

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Tanglewood Music Center

ALEA III

1988-1989
Season

Theodore Antoniou
Music Director

September 24
KUCYNA INTERNATIONAL COMPOSITION COMPETITION FINALISTS CONCERT 7 PM
J. Bennett III, United States, K. Bokas, Greece, P. Borradori, Italy, E. Cory, United States, S. Hodkinson, Canada, D. Minakakis, Greece, K. Olson, United States, W. Susman, United States, H. Vogt, Federal Republic of Germany, C. Wang, People's Republic of China

November 10 (American Music Week - Nov. 7-13)
"THOSE WONDERFUL AMERICANS" 8:30 PM
Brown, Cohen, Danielpour, Druckman, Lewis Hall, Perle, Welcher. 7:15 PM Meet the experimentalists: Cage, Headrick/Rogers

December 2
"ALEA'S ONGOING PARADE" 8:30 PM
Phyllis Curtin, Joan Heller, Raphael Hillyer, Mark Kroll, Dana Mazurkevich, Yuri Mazurkevich, Roman Totenberg, Maria Clodes-Jaguaribe

February 10
COMPOSER'S WORKSHOP CONCERT 7PM
Bresnick, Carl, Koblitz, Korde, Kyr, Nelson, Saunway

March 23
"ONGOING PANORAMA OF 20TH CENTURY MUSIC" 8:30 PM
David, Constantinides, Gerhard, Yun, Balassa, Christodoulidis
7:15 Meet the experimentalists: Musgrave, Reidel

April 26 & 27
AN EVENING OF CONTEMPORARY OPERA 8:30 PM
A. Rogers, T.O. Lee, J. Legg

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Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:

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1988 Visiting Composer/Teachers

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Peter Lieberson

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The 1988 Festival of Contemporary Music is sponsored in part by a grant from the PepsiCo Foundation.

Contemporary Music at Tanglewood

Celebrating a Silver Anniversary: Twenty-five Years of the Festival of Contemporary Music at Tanglewood

■ New music has been an important part of the Tanglewood Music Center since the early years. The very constitution of the school, with young composers taking part as much as instrumentalists, singers, and conductors, encouraged interaction between creators and performers. But in the mid-1950s a large step was taken to promote that interaction in a more focused way. The late Paul Fromm, an immigrant from Germany who made his living as a wine importer, but who became one of the most significant patrons of music in our century, established a formal connection between the Fromm Music Foundation and the Berkshire Music Center (as it was then called). Beginning in 1957, the Fromm Foundation provided several fellowships each year specifically for performers who would play new music and who would work with the composers-in-residence on the preparation of new works. From ten fellowships in 1957, the number increased to as many as forty by the early '70s.

Meanwhile an important change had taken place. When Erich Leinsdorf became music director of the Boston Symphony Orchestra, he took an active role in the program of the Music Center, beginning with the season of 1964. Rather than bringing certain Fellows to Tanglewood as specialists in new music, every participant played in concerts of contemporary music, often with the composer present to coach, discuss, and explain. Gunther Schuller explained the logic behind the change: "Creation (composition) and re-creation (performance) are inevitably linked; the one cannot survive without the other. . . . It therefore becomes the obligation of *every performing musician* to keep the life-stream of music—composition—going and moving forward."

In 1964, the scattered new-music activities of the Center were combined for the first time into a single week of intense concert activity, designed (in Schuller's words) as "a forum for new ideas and directions in music." Most of the concerts were given by the Fellows of the Music Center, in varying combinations of small chamber ensembles, large chamber ensembles (or small orchestra), and full orchestra. There were, in addition, one or two programs each year given by established professional musicians, whether drawn from the faculty of the Music Center or brought in from the outside.

Officially named the Festival of Contemporary Music (FCM), the event was quickly dubbed "Fromm week" in tribute to the animating spirit and generous financial support of the Fromm Music Foundation. Every year the Festival included recent compositions of the most varied kinds, "classic" modern works that had been particularly influential in the development of musical language in the twentieth-century, and brand new works, newly commissioned by the Fromm Music Foundation and premiered at Tanglewood. Some commissions went to established composers, of course, but many of them went to young artists who had begun to make a name for themselves. Very quickly the cachet of a "premiere at Tanglewood" became one of the important lines in a composer's resumé, and Tanglewood during "Fromm week" came to be widely regarded as one of the capitals of the new-music world.

To be sure, some leveled criticisms at the notion of a "new-music ghetto," placing all (or most) of the contemporary activity into a single week, rather than scattering it throughout the entire season. And while the ideal of a comfortable mixture of old and new music on the programs of the Music Center (and, indeed, of the Boston Symphony Orchestra or any other major

performing organization) is without question the healthiest way of organizing one's overall musical life, the very concentration of the FCM helped attract wide attention and made it possible for those who really wanted to hear what was happening in the musical world of the day to find out in a concentrated dose offered within a convenient time-frame.

The Festival had an important effect on the music-making of the participants over the years. Those Fellows who had already taken an active part in the musical life of their time before coming to Tanglewood had the opportunity to broaden their interests, to meet composers whose music they were playing, and to confirm their dedication to the artistic life of the present day. And each year there are some students in the program who have never before played a work by a living composer, certainly not one by a composer who was present for the rehearsals and the performance. The opportunity to experience this special thrill of developing a performance of something new, often with the collaboration of the artist who had created the piece, cannot help but be a memorable and stimulating experience.

For twenty years the planning and scheduling of the Festival of Contemporary Music was carried out largely by Gunther Schuller, a man of catholic taste and wide-ranging enthusiasms. And for a number of years, after Schuller took over the directorship of the Music Center, Theodore Antoniou served as Assistant Director for Contemporary Music Activities and contributed to the planning of the Festival.

Schuller resigned his Tanglewood activities after the 1984 season, and Fromm turned his Foundation's support in other directions. But the Boston Symphony Orchestra, parent organization of the Music Center, determined that the Festival should continue much as it had before, as a concentrated week of activity largely organized by a composer of broad taste and enthusiasm. Leon Kirchner, as the composer-in-residence for 1985, played the major role in that year's Festival. Since 1986, the FCM has been organized by British composer Oliver Knussen, himself a former Tanglewood student of Schuller's, whose broad musical tastes and generous spirit he shares. Under his direction, recent festivals have developed in several ways: they have emphasized first U.S. hearings of younger European composers; a new program of Paul Jacobs Memorial Commissions has been started, funded by the estate of the late pianist; the Festival now includes a series of "electro-acoustic preludes" of music on tape, a significant category that had been underrepresented earlier; and perhaps most important, the Festival seeks out and presents the work of the youngest composers, the generation under thirty, often providing their first hearings in a major forum.

This year the Festival of Contemporary Music celebrates its twenty-fifth anniversary not only with a glance at the achievements of the past, but with great hope for the future. With the same commitment and energy that has been shown in the past, the Festival of Contemporary Music will enter its second quarter-century next year with renewed dedication to the proposition expressed so well by Gunther Schuller at the beginning: that performers have an obligation to the composers of their time, and that only by fulfilling their responsibility can the performers do their part to assure that musical creativity has a future.

—Steven Ledbetter
Musicologist & Program Annotator,
Boston Symphony Orchestra

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Contemporary Music at Tanglewood

■ This year's Festival programs grew from three self-imposed "givens": the presence at Tanglewood of our dear friend and composer-in-residence Hans Werner Henze; our wish to celebrate the 80th-birthday year of Elliott Carter, which fortuitously coincided with his wish to musically commemorate Paul Fromm; and my capricious idea—prompted by some particularly impressive performances from the fellowship pianists last summer—to build a program framed by the Bach-Busoni *Fantasia contrappuntistica* and the Bach-Stravinsky *Vom Himmel hoch*, the latter as part of a longer-term intent to explore a neglected late Stravinsky work each year.

Elliott Carter and Hans Werner Henze may appear to have little in common, aesthetically or technically, but they are both essentially *dramatic* composers. Henze's extraordinarily impressive, expansive, and rich recent orchestral scores are audibly the product of the same man-of-the-theater who has made opera the center of his life's work, and *Elegy for Young Lovers* is one of the very few operas by a composer living today that can without question be called a "classic." Carter, on the other hand, has expressed his dramatic instincts through what could be described as an almost operatic approach to instrumental form and characterization. The sweep and grandeur of his major orchestral works can be heard in mighty compression in the two recent orchestral pieces that will be heard here (one of which we are honored to present in its world premiere), while a collection of late chamber works will be given in the context of music by two of his most articulate advocates, the composer-writers David Schiff and Bayan Northcott.

Bridging the dramatic gap, if you like, is Kurtág, whose large-scale but intimate song cycle after Kafka attains a theatrical dimension through its very austerity, musical and visual—some seventy minutes of concentrated intensity from a single voice and a violin. We are very happy that it has been possible to include this guest performance in our Festival.

These four events are framed by two others more typical, I suppose, of what Tanglewood Contemporary Music Festival concerts usually are: a mixture—hopefully lively—of commemorations (Feldman and Messiaen) and new or almost-new works by younger composers from—in alphabetical order—Argentina via the U.S. (Jorge Liderman, the recipient of the second Paul Jacobs Memorial Commission); China via Australia (Julian Yu); Denmark (Anders Nordentoft); England (Colin Matthews), and the United States (Charles Porter and John Watrous). And we welcome back to Tanglewood a leading member of the younger American generation, Peter Lieberson, to conduct two very recent works reflecting the exuberance so characteristic of the best new music on this side of the Atlantic, while retaining a profoundly serious attitude toward aims and means that marks him, in my opinion, as a major (like his contemporary Matthews in England) figure in the process of synthesis that seems almost involuntarily to be becoming a central concern of composers worldwide as our century draws toward its close.

It remains for me to thank, once again, Dan Gustin and Richard Ortner for their help in arranging this Festival; Gustav Meier, George Mully, and the TMC Vocal Department for throwing themselves almost entirely into *Elegy* for so many weeks; Tod Machover for planning what looks like a most interesting series of Electro-Acoustic Preludes; and last but not least Gilbert Kalish and James Whitaker in particular and the Faculty in general for turning plans into reality.

—Oliver Knussen
Coordinator of
Contemporary Music Activities,
Tanglewood Music Center

Contemporary Music at Tanglewood

■ Electronic music has evolved at an astonishing rate in the last few years. As recently as five years ago, rather extensive knowledge and training was still required to make the existing synthesizers and computer music systems behave musically. The equipment needed to make such music was often one-of-a-kind research technology, and therefore expensive, with access limited to a relatively few musicians with academic or research institute connections. The music produced with such systems was generally heard only in specialized concerts far from the musical mainstream, and talked about in academic journals and at scientific conferences.

In 1984 this all suddenly changed for three important reasons. First, several major music instrument manufacturers (such as Yamaha and Roland) introduced computerized synthesizers that employed techniques discovered during the previous decade at major research institutes. These instruments were both musically sophisticated and relatively easy to use. Second, the personal computer revolution allowed individuals to become easily familiar with the powers of computing, especially with machines such as the Macintosh, for relatively low cost. And third, a standard method of sending information between any synthesizer and any computer (called MIDI, or Musical Instrument Digital Interface) was adopted throughout the electronic instrument industry. This opened the door for a flood of software developed for the special requirements of composers and performing musicians.

Today, electronic music is far from the ghetto it once was. Digital synthesizers with computer control have permeated the music industry, and can be found equally in contemporary classical music, jazz, music theater, rock, and film music. These systems are now being used in recording studios and on the concert stage, to capture musical gesture and to print music manuscript, to teach ear training, music theory,

Tanglewood Music Center

and instrument performance. Perhaps the most important aspect of this explosion is that it has allowed musicians of many different aesthetic and expressive backgrounds to gain experience with the new digital music medium, to create new work using it, and to help shape its future growth and development. In many ways, electronic music has finally started to come of age in these last few years.

In the three Electro-Acoustic Preludes of this year's Festival we have tried to give a representative sampling of some of the exciting work that is currently being produced with digital electronics. The pieces cover a very wide range, both aesthetically and in the musical approach to the available technical resources. Jonathan Harvey and Mario Davidovsky, both active in the medium for more than twenty years, have attempted to adapt electronic materials to fit in with a musical language developed for traditional acoustic music. Electronic sounds become an extension and counterpoint to a fairly classical discourse. Trevor Wishart, Alejandro Viñao, Michael McNabb, and Jacques Lejeune on the other hand have all used electronics to explore the expressive possibilities of sound itself. Their music combines recorded sounds with computer transformation and purely synthetic sound. Each has created patterns of contrast, changing density, and sparkling rhythmic bursts. They have attempted to replace most traditional concepts of melody and harmony with new principles that describe the behavior of "sound symbols" in "sound landscapes." Especially in McNabb's case, the listener will notice a new aesthetic based on the ambiguity of sonic objects, since the computer allows sounds to transform one into the other in marvelously expressive, and often mysterious, ways. Morton Subotnick has long been concerned with electronic music as a live performance medium. While technical considerations require us to listen this evening to a recording of a recent live Subotnick piece, the listener will nonetheless certainly be struck by the vitality and physicality of this electronic music, as well as by the intriguing sonic hybrids that combine acoustic and electronic sounds in innovative ways. The excerpt from my own *VALIS* opera combines many of the above techniques. I have always viewed computer music as a logical addition to my musical language, since my works attempt to create a search for unity amidst highly contrasted expressive materials. Paradoxically, I have found computers the perfect medium both for exaggerating the differences between things, and for providing the musical "glue" that eventually pulls them together into a single coherent context.

Development in electronic music will certainly continue at a very rapid pace. Musicians are already demanding instruments that far exceed present ones in sonic subtlety, gestural expressiveness, and ease of use. New aesthetic ideas are experimented with as more and more composers become familiar with the medium. And it is likely that electronic music will drift ever closer to the musical mainstream, helping to create a form of expression in the near future in which virtuosic human and intelligent machine, acoustic and electronic instrument, and diversely contrasted musical materials, blend in exciting new ways.

—Tod Machover

The Tanglewood Music Center is grateful to Tod Machover of MIT for his assistance in coordinating this year's Electro-Acoustic Preludes.

1988 Festival of Contemporary Music
Thursday, August 4, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

HEINZ HOLLIGER, oboe

with ERICA GOODMAN, harp
MALCOLM LOWE, violin
HIROFUMI FUKAI, viola
JULES ESKIN, cello
DORIOT ANTHONY DWYER, flute

W.A. MOZART
(1756-1791)

Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Allegro
Adagio
Rondeau

Sonata for oboe and harp, K.15

Andante maestoso
Allegro grazioso

Adagio, K.580a, for English horn, violin, viola, and cello

Adagio and Rondo, K.617, for flute, oboe, viola, cello, and harp

INTERMISSION

HEINZ HOLLIGER
(b.1939)

Studie über Mehrklänge, for solo oboe (1971)

Studie Nr. 2, for solo oboe (1981)

Trio for Oboe, Viola, and Harp (1966)

Heinz Holliger performs Elliott Carter's *Pastoral* for English horn, marimba, and strings on tomorrow night's Boston Symphony Orchestra concert at 9 under Seiji Ozawa, in conjunction with the 1988 Festival's commemoration of Elliott Carter's 80th-birthday year.

1988 Festival of Contemporary Music
Saturday, August 6, at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MORTON FELDMAN
(1926-1987)

Madame Press Died Last Week at Ninety (1970)
(performed in memory of the composer)

MARKUS STENZ, conductor

ANDERS NORDENTOFT
(b.1958)

Entgegen (1985)
(United States premiere)

I. Allegro, molto ritmico e ben articolato
II. Un poco sostenuto

OLIVER KNUSSEN, conductor

CHARLES PORTER
(b.1952)

Lyricscape, for chamber orchestra (1987)
(world premiere)

CARL ST. CLAIR, conductor

INTERMISSION

PETER LIEBERSON
(b.1946)

Ziji (1987)

PETER LIEBERSON, conductor

JOHN WATROUS
(b.1955)

Intermezzi, for violin, harp, piano, and percussion (1986)

KATIE LANSDALE, violin
FRANK EPSTEIN, conductor

OLIVIER MESSIAEN
(b.1908)

Sept Haïkaï, Japanese sketches for piano solo and small orchestra (1962)
(commemorating the composer's 80th-birthday year)

I. Introduction
II. The park at Nara and the stone lanterns
III. Yamanaka-cadenza
IV. Gagaku
V. Miyajima and the torii in the sea
VI. The birds of Karuizawa
VII. Coda

FLORENCE MILLET, piano
PASCAL VERROT, conductor

Baldwin piano

The 1988 Festival of Contemporary Music continues on tonight's Boston Symphony Orchestra concert at 8:30, when Seiji Ozawa conducts Hans Werner Henze's Symphony No. 7.

1988 Festival of Contemporary Music
Sunday, August 7, at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

"About Bach"

IGOR STRAVINSKY
(1882-1971)

J.S. Bach: Chorale Variations on the Christmas Song *„Vom Himmel hoch da komm' ich her,"* set for chorus and orchestra (1956)

Chorale
Variation 1: In canone all'Ottava
Variation 2: Alio modo in canone alla Quinta
Variation 3: In canone alla Settima
Variation 4: In canone all'Ottava per augmentationem
Variation 5: L'altra sorte del canone al rovescio

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor
OLIVER KNUSSEN, conductor

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PER NØRGAARD
(b.1932)

Prelude and Ant Fugue—with a Crab Canon ("Hommage à M.C. Escher"), for instrumental ensemble (1982)

I. Prelude
II. Ant Fugue

ELIZABETH SCHULZE, conductor

JULIAN YU
(b.1957)

Medium Ornamented Fuga Canonica, for woodwind quintet (1988)
(United States premiere)

DONALD MacCOURT, director

ANTON WEBERN
(1883-1945)

J.S. Bach: Fuga (Ricercata a 6) from *The Musical Offering*, transcribed for orchestra (1935)

YEHUDI WYNER, conductor

INTERMISSION

ARVO PÄRT
(b.1935)

Wenn Bach Bienen gezüchtet hätte . . . (If Bach had been a bee-keeper . . .), for piano, string orchestra, and wind quintet (1976/84)

STEPHEN STEIN, conductor

FERRUCCIO BUSONI
(1866-1924)

Fantasia contrappuntistica, Chorale Variations on *„Ehre sei Gott in der Höhe"* followed by a quadruple fugue on a Bach fragment, for two pianos (1912/22)

Choral-Variationen—Fuga I—Fuga II—Fuga III—Intermezzo—Variatio I—Variatio II—Variatio III—Cadenza—Fuga IV—Corale—Stretta

JUDITH GORDON and ERIC ZIVIAN, pianists

Baldwin piano

1988 Festival of Contemporary Music
Sunday, August 7, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

HANS WERNER HENZE (b.1926) — *Elegy for Young Lovers*, Opera in three acts by W.H. Auden and Chester Kallman

GUSTAV MEIER, conductor
GEORGE MULLY, director

Gregor Mittenhofer, a Poet ..... PERRY WARD, baritone
Dr. Wilhelm Reischmann, a Physician .... STEPHEN MORSCHECK, bass-baritone
Toni Reischmann, his Son ..... RANDOLPH LACY, tenor
Elizabeth Zimmer ..... DOMINIQUE LABELLE, soprano
Carolina, Countess of Kirchstetten,
Secretary to Mittenhofer ..... ANDREA GALASSI, mezzo-soprano
Hilda Mack, a Widow ..... LISA SAFFER, soprano
Josef Mauer, an Alpine Guide ..... GEORGE BERGEN

Percussionist ..... RANDALL FLEISCHER

Set and Lighting: George Mully
Assistant Conductor: Markus Stenz
Assistants to the Director: Kit Baker, Karen Nixon
Musical Preparation: Terry Decima, Margo Garrett, Dennis Helmrich (Head Vocal Coach), Philip Highfill, Raphael Rochet, Mark Trawka
Stage Manager: Douglas Whitaker

There will be intermissions after Act I and Act II.

Baldwin piano

Scene: "Der schwarze Adler," an inn in the Austrian Alps, 1910.

ACT ONE: The emergence of the bridegroom

I. Forty years past (*Hilda*)
II. The order of the day (*Carolina, Dr. Reischmann*)
III. A scheduled arrival (*Dr. Reischmann, Carolina, Toni*)
IV. Appearances and visions (*Carolina, Hilda, Mittenhofer, Toni, Dr. Reischmann, Elizabeth*)
V. Worldly business (*Mittenhofer, Dr. Reischmann, Carolina*)
VI. Help (*Mittenhofer, Carolina, Dr. Reischmann*)
VII. Unworldly weakness (*Carolina, Dr. Reischmann*)
VIII. Beauty in death (*Carolina, Dr. Reischmann, Mauer*)
IX. Who is to tell her (*Dr. Reischmann, Carolina, Mauer*)
X. To-day's weather (*Hilda, Elizabeth, Mittenhofer*)
XI. A visionary Interlude (*Toni*)
XII. To-morrow: Two follies cross (*Hilda, Toni*)

ACT TWO (Some days later): The emergence of the bride

I. A passion (*Toni, Elizabeth, Carolina*)
II. Sensible talk (*Dr. Reischmann, Toni, Carolina, Elizabeth*)
III. Each in his place (*Elizabeth, Toni, Carolina*)
IV. The master's time (*Carolina, Toni, Elizabeth, Mittenhofer*)
V. Personal questions (*Mittenhofer, Elizabeth, Carolina*)
VI. The troubles of others (*Elizabeth, Toni*)
VII. What must be told (*Elizabeth, Toni, Carolina*)
VIII. The wrong time (*Elizabeth, Toni, Mittenhofer, Dr. Reischmann, Carolina*)
IX. The bride (*Hilda, Mittenhofer, Carolina, Toni, Dr. Reischmann, Mauer*)
X. The young Lovers (*Mittenhofer, Elizabeth, Hilda, Toni, Dr. Reischmann, Mauer*)
XI. The flower (*Toni, Elizabeth, Dr. Reischmann, Mittenhofer, Hilda*)
XII. The vision of to-morrow (*Elizabeth, Toni, Hilda, Dr. Reischmann, Mittenhofer, Carolina, Mauer*)
XIII. The end of the day (*Mittenhofer, Hilda*)

ACT THREE (The next morning): Man and wife

I. Echoes (*Elizabeth, Toni, Hilda, Dr. Reischmann, Mittenhofer, Carolina*)
II. Farewells (*Hilda, Carolina, Mittenhofer, Dr. Reischmann*)
III. Scheduled departures (*Dr. Reischmann, Carolina, Toni*)
IV. Two to go (*Mittenhofer, Carolina, Mauer*)
V. Mad happenings (*Mittenhofer, Carolina*)
VI. A change of scene (*Elizabeth, Toni*)
VII. Man and wife (*Elizabeth, Toni*)
VIII. Toni and Elizabeth (*Elizabeth, Toni*)
IX. Elegy for young lovers (*Mittenhofer, Carolina* [*Hilda, Elizabeth, Toni, Dr. Reischmann*])

We wish to acknowledge the following for their special gifts to underwrite this production of *Elegy for Young Lovers*:

Mr. and Mrs. Benjamin England
Mr. and Mrs. Milton Schneider, in honor of Dr. Raymond Schneider's 70th birthday
Mr. and Mrs. Harry Horwitz, in honor of Dr. and Mrs. Raymond Schneider

Special thanks also to:

Arcadian Shop, Lenox, for the loan of alpenstocks
Berkshire Public Theatre, Pittsfield (Ruth Moe, Tom Kieffer), for assistance with sets and props
DeSisto School, Stockbridge (Nick Rinaldi), for the loan of lights and drapes
GE Plastics, Pittsfield (Leslie Blake), for the donation of materials
Jenifer House, Great Barrington (Mr. and Mrs. Karl Lipsky), for the loan of props and costume elements
Kingsleigh Antiques, Lee, for the loan of antique props
Of Things Past, Antiques, Great Barrington, for props
Wood Brothers Music Store, Pittsfield, for the loan of guitar amplifier

Robert Bartle, sculptor, for help with set construction, and the Image Gallery in Stockbridge, for helpful assistance
Clemens Kalischer, for still photography
Jefferson Voorhees and Don Hagar, for their invaluable assistance with every phase of this production

BMI

Congratulates

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Happy Birthday!

BMI

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1988 Festival of Contemporary Music

Electro-Acoustic Prelude I
Monday, August 8, at 7:30 p.m.
Chamber Music Hall, Tanglewood

TREVOR WISHART (b.1947)	*Vox 5* (1986) (IRCAM)
JONATHAN HARVEY (b.1939)	"Morgens" from *Nachtlied* (1984) (City University, London) KAREN RICHARDS, soprano KAYO IWAMA, piano
ALEJANDRO VIÑAO (b.1951)	*Go* (1981) (City University, London)

Baldwin piano

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Yves CHARDON	**SONATA** for D Trumpet and Violoncello score/parts	$10.00
Gail KUBIK	**DIVERTIMENTO I** for thirteen players— Fl (Picc), Ob, B Cl, Bn, F Hn, B♭ Trpt, Trbn, Perc, Pf, Vn 1, Va, Vc, Bass	$50.00
	DIVERTIMENTO II for eight players— Fl, Ob, Cl, Bn, Trpt, Trbn, Va, Pf	$20.00

From ALPHONSE LEDUC et Cie.

O. MESSIAEN	**SAINT FRANÇOIS D'ASSISE**, Opera en 3 Actes et 8 Tableaux, Acte I-3e Tableau Score	$151.85
	PETITES ESQUISSES D'OISEAUX, Piano Solo	$25.00

Soon to be published:

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Betsy JOLAS	**Episode Huitieme** for Double Bass
	Episode I for Flute Alone

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1988 Festival of Contemporary Music
Monday, August 8, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

ROLF SCHULTE, violin
ADRIENNE CSENGERY, soprano

GYÖRGY KURTÁG (b.1926)

Kafka Fragments, Opus 24
(For Marianne Stein)

Part I

1. The good march in step . . .
2. Lake a pathway in Autumn
3. Hiding-places (Version I)
4. Restless
5. Berceuse I
6. Nevermore (Excommunicatio)
7. "But he just won't stop asking me"
8. Someone tugged at my clothes
9. The seamstresses
10. Scene at the station
11. Sunday, 19th July 1910 (Berceuse II)/Hommage à Jeney
12. My ear . . .
13. Once I broke my leg (Chassidic dance)
14. Enamoured
15. Two walking-sticks (Authentic Plagal)
16. No going back
17. Pride (15th November 1910, 10 o'clock)
18. The flower hung dreamily (Hommage à Schumann)
20. Nothing of the kind

Part II

The true path (Hommage-message à Pierre Boulez)

Part III

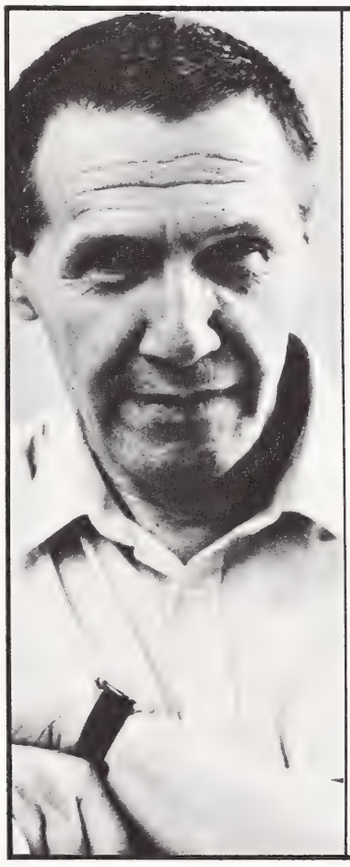
1. To have?
2. Coitus as punishment (Canticulum Mariae Magdalenae)
3. My prison-cell—My fortress
4. I am dirty, Milena . . .
5. Miserable life (Double)
6. The closed circle
7. Destination, path, hesitation
8. As tightly
9. Offensively Jewish
10. Hiding-places (Version II)
11. Amazed, we saw the great horse
12. Scena on a tram (1910: "In a dream I asked the dancer Eduardowa if she would kindly dance the csardas once more")

Tanglewood Music Center

Part IV

1. Too late (22 October 1913)
2. A long story
3. In memoriam Robert Klein
4. From an old notebook
5. Leopards
6. In memoriam Johannis Pilinszky
7. Again, again
8. The moonlight dazzled us

There will be no intermission.



GYÖRGY KURTÁG

SELECTED WORKS

Kafka Fragments, Op 24
(1987)
4 books of songs from Kafka's diaries
for soprano and violin

Scenes from a Novel, Op 19
(1981-1982)
15 songs to poems by Rimma Dalos
for soprano, violin, double-bass
and cimbalom

Messages of the Late Miss R.V. Troussova, Op 17
(1976-1980)
to 21 poems by Rimma Dalos
for soprano and chamber ensemble

The Little Fix, Op 15b
(1979)
for piccolo, trombone and guitar

12 Microludes for String Quartet, Op 13
(1977)

S.K. Remembrance Noise, Op 12
(1975)
7 songs to poems by Dezsö Tandori
for soprano solo and violin

EMB

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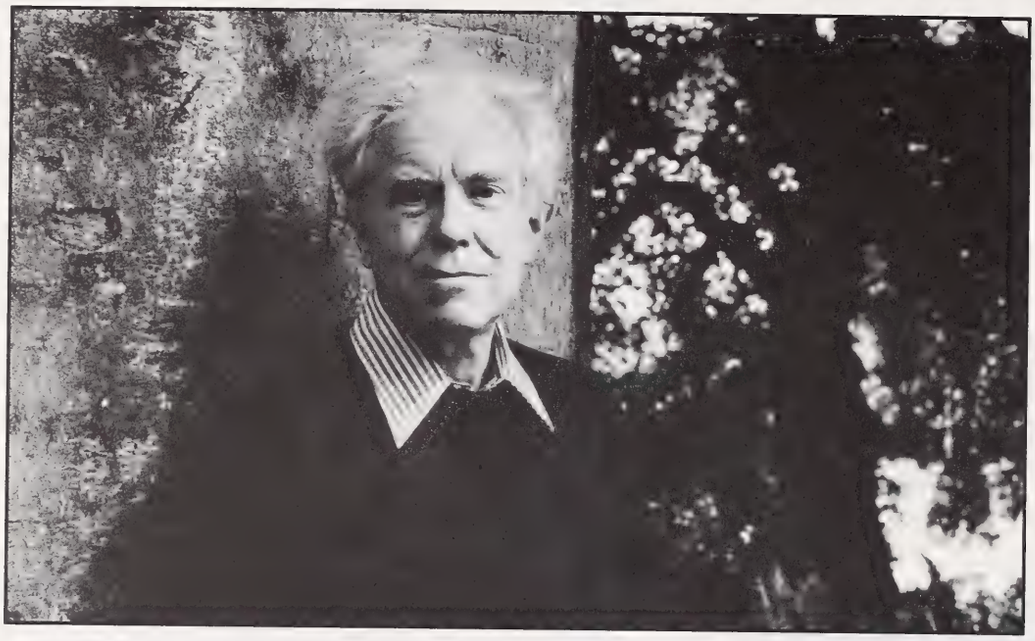

Carter's AMP publications—including the chamber pieces String Quartets No.1–3, Brass and Woodwind Quintets; vocal pieces Syringa, A Mirror on Which to Dwell, Three Poems of Robert Frost; and the orchestral music from the Symphony No.1 through A Symphony of Three Orchestras — are for sale at the Tanglewood Store.

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1988 Festival of Contemporary Music

Electro-Acoustic Prelude II
Tuesday, August 9, at 7:30 p.m.
Chamber Music Hall, Tanglewood

MORTON SUBOTNICK (b.1933)	"Friday, Saturday, Coda," from *The Key to Songs* (1985) (Yamaha YCAMS System)
MICHAEL McNABB (b.1952)	*Dreamsong* (1978) (CCRMA/Stanford)
MARIO DAVIDOVSKY (b.1934)	*Synchronisms No. 9* (1988) (MIT Media Laboratory) ROLF SCHULTE, violin

CLASSICAL
Thomasa Eckert
Janice Giteck
Ella Gray
Walter Gray
Bern Herbolsheimer
Matthew Kocmieroski
Peter Mack
Louise Marley
Roger Nelson
Steven Novacek
James Savage
Paul Taub
Karen Thomas
ELECTRONIC
Jarrad Powell
JAZZ
John Bahlman
Hadley Caliman
Jay Clayton
Chuck Deardorf
Jerry Granelli
Carolyn Graye
Randy Halberstadt
Jim Knapp
Doug McLennon
Dave Peck
Dave Peterson
Julian Priester
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80th Birthday—December 11, 1988

Remembrance (1988) 5'
for orchestra

1.2 picc.2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(1)—pft(=cel)—strings

Enchanted Preludes (1988) 6'
for flute and cello

Oboe Concerto (1987) c.20'
for oboe, concertino, and chamber orchestra

Concertino: perc(1,incl.timp)—4 violas
Orchestra: 1(=afl,picc).0.1.0—1.0.1.0—perc(1)—strings

A Celebration of some 100 x 150 notes (1986) 3'
for orchestra

2.picc.2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(1)—pft(=cel)—strings

String Quartet No. 4 (1986) 24'

Penthode (1985) 18'
for five groups of four instrumentalists

1(=picc.afl).1(=corA).1(=Ebcl).bcl(=dbcl).1—1.2.1.1—perc(3)—pft—harp—1.1.1.1.1

Esprit rude/Esprit doux (1984) 5'
for flute and clarinet

Riconoscenza per Goffredo Petrassi (1984) 4'
for solo violin

Canon for 4 Homage to William (1984) 5'
for flute, bass clarinet, violin, and cello

Changes (1983) 7'
for guitar

Triple Duo (1983) 20'
for 6 players

fl(=picc).cl(=Ebcl,bcl)—perc(1)—pft—vln.vlc

In Sleep, In Thunder (1981) 21'
Six Poems of Robert Lowell for tenor and 14 instrumentalists

1(=picc.afl).1(=corA).1(=bcl).1—1.1.1.0—perc(1)—pft—1.1.1.1.1

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1988 Festival of Contemporary Music
Tuesday, August 9, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

Honoring Elliott Carter's 80th-Birthday Year

ELLIOTT CARTER
(b.1908)

Canon for 4—Homage to William (1984)
Riconoscenza per Goffredo Petrassi, for solo violin (1984)
Esprit rude/Esprit doux pour Pierre Boulez, for flute and clarinet (1984)
Enchanted Preludes for Ann Santon's birthday, for flute and cello (1988)

MARGARET BICHTELER, violin
SCOTT KLUKSDAHL, cello
LEONARD GARRISON, flute
NATHAN WILLIAMS, clarinets

DAVID SCHIFF
(b.1945)

Scenes From Adolescence (1987)

CARTER

Brass Quintet (1974)

DEBORAH STEPHENSON, horn
JEFFREY KAYE, trumpet
PETER CHAPMAN, trumpet*
THOMAS HUTCHINSON, trombone
MATTHEW GUILFORD, bass trombone
OLIVER KNUSSEN, conductor

INTERMISSION

BAYAN NORTHCOTT
(b.1940)

Sextet (1984-85)
(United States premiere)

I. Adagio maestoso
II. Allegro molto

CARL ST. CLAIR, conductor

PETER LIEBERSON
(b.1946)

Raising the Gaze (1988)

PETER LIEBERSON, conductor

CARTER

Triple Duo (1983)

OLIVER KNUSSEN, conductor

*member, Boston Symphony Orchestra

Baldwin piano

1988 Festival of Contemporary Music

Electro-Acoustic Prelude III
Wednesday, August 10, at 7:30 p.m.
Chamber Music Hall, Tanglewood

JACQUES LEJEUNE (b.1949)	*Deux aperçus du jardin qui s'éveille* (1983) (Groupe de Recherches Musicales, Paris)
TOD MACHOVER (b.1953)	Excerpt from *VALIS* (1987/88) (MIT Media Laboratory/IRCAM)

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1988 Festival of Contemporary Music

Wednesday, August 10, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

TANGLEWOOD MUSIC CENTER ORCHESTRA
OLIVER KNUSSEN, conductor

ELLIOTT CARTER
(b.1908)

A Celebration of Some 100x150 Notes (1986)

CARTER

Remembrance—in memory of Paul Fromm (1988)
(world premiere; commissioned by the Fromm Music Foundation for the Tanglewood Music Center in memory of Paul Fromm)

HANS WERNER HENZE
(b.1926)

Sieben Liebeslieder for cello and orchestra (1984-85)
(United States premiere)

I. Ruhig, verhalten
II. ♩ = 72
III. Bewegt, heftig, stürmisch
IV. Ernst, getragen
V. Thema und Variationen
VI. Tango
VII. Sonett

YO-YO MA, cello
HANS WERNER HENZE, conductor

INTERMISSION

JORGE LIDERMAN
(b.1957)

For Orchestra (1987-88)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Commissioning Fund)

COLIN MATTHEWS
(b.1946)

Fourth Sonata for Orchestra (1974-75)
(United States premiere)

Baldwin piano

SEIJI OZAWA ▪ CLAUDIO ABBADO ▪
LEONARD BERNSTEIN ▪ CHARLES DUTOIT ▪
ZUBIN MEHTA ▪ MICHAEL TILSON THOMAS ▪
CHRISTOPH VON DOHNÁNYI ▪ PHYLLIS CURTIN ▪
SHERRILL MILNES ▪ LEONTYNE PRICE ▪
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JACOB DRUCKMAN ▪ DAVID DEL TREDICI ▪
OLIVER KNUSSEN ▪

What do these names have in common, along with hundreds of musicians who perform in America's major symphony orchestras?

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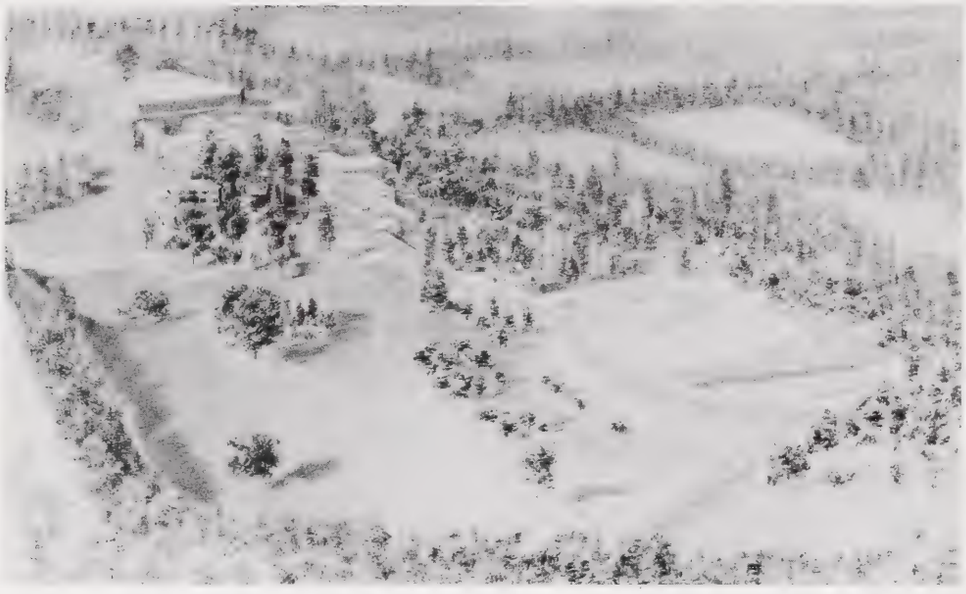

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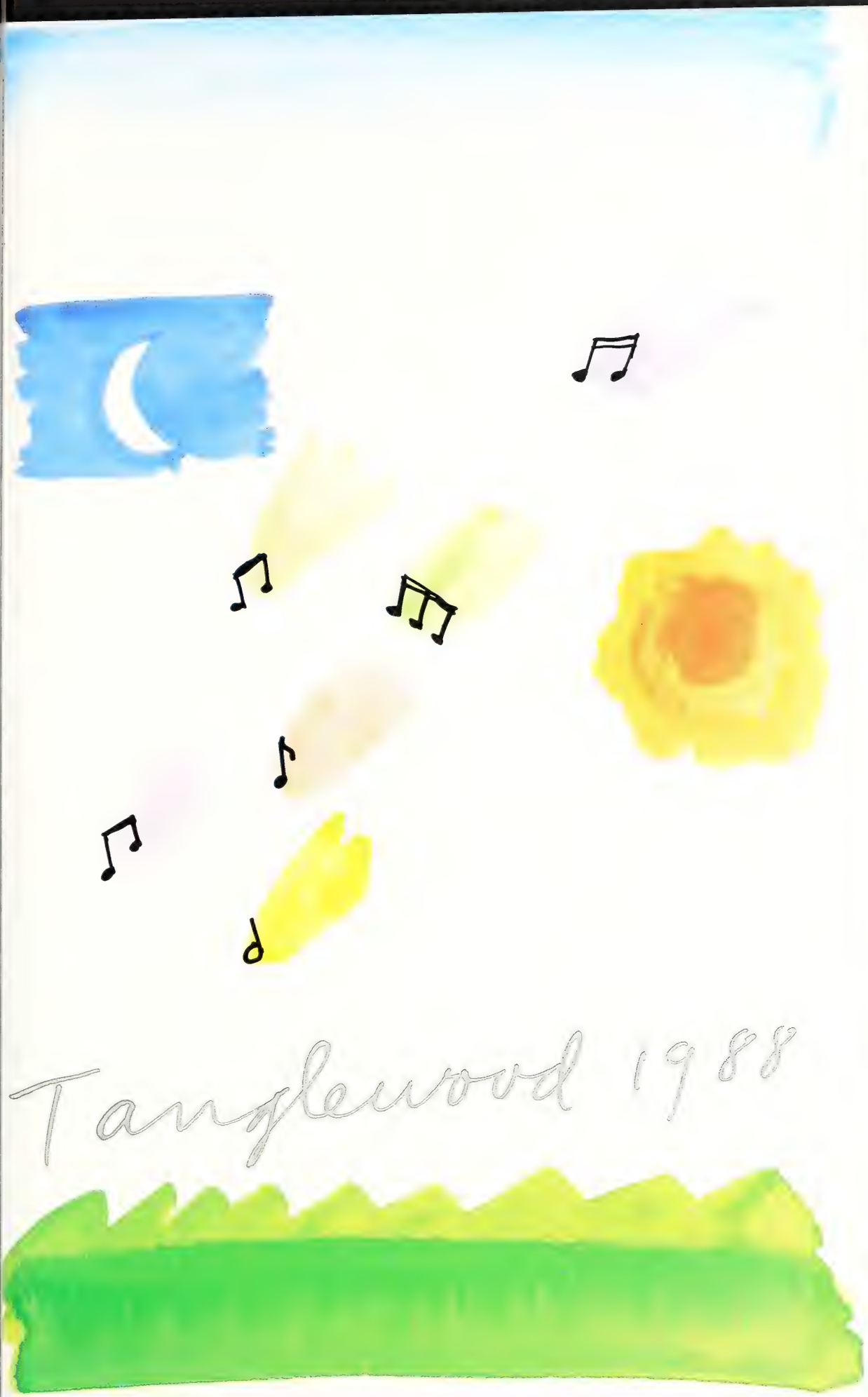
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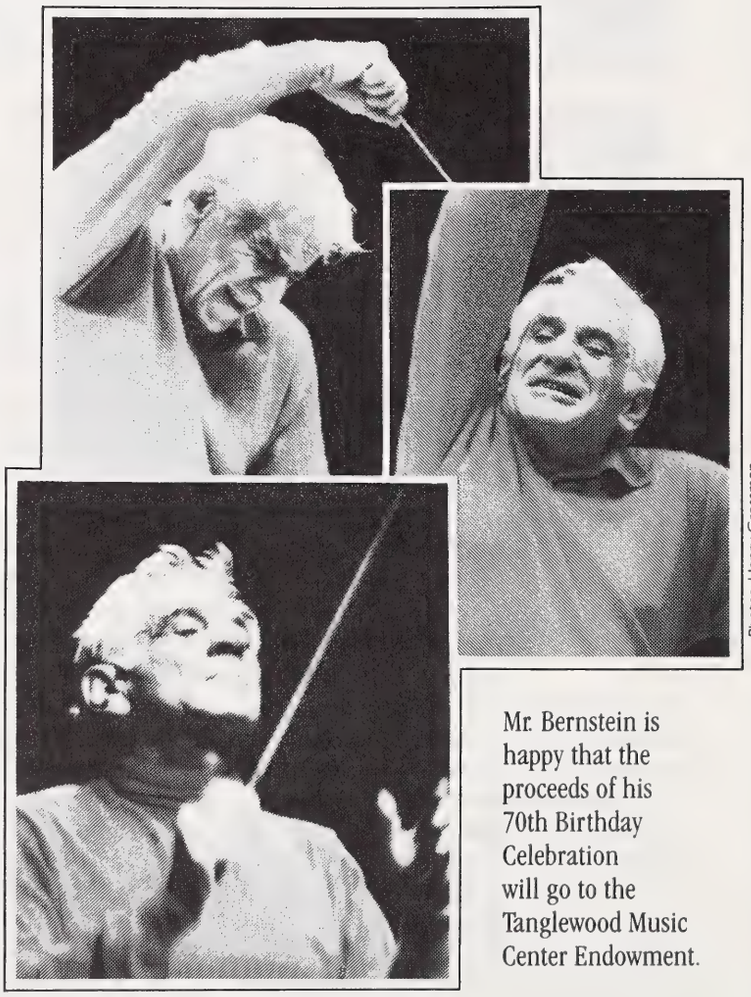

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,"

A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival

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which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given. It remains, with modifications, to this day, and has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, having become almost a place of pilgrimage to millions of concertgoers. This year, on the occasion of its fiftieth anniversary, the Shed has been rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's former music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra gives an annual concert as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

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wood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its fourth year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on July 8, 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its

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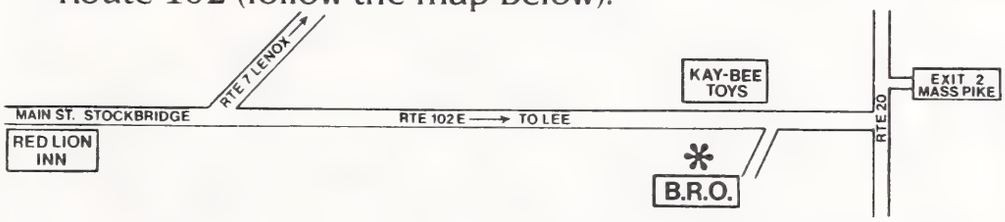

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festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, as it approaches its fiftieth anniversary in 1990, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Seiji Ozawa conducts the Tanglewood Music Center Orchestra

TANGLEWOOD
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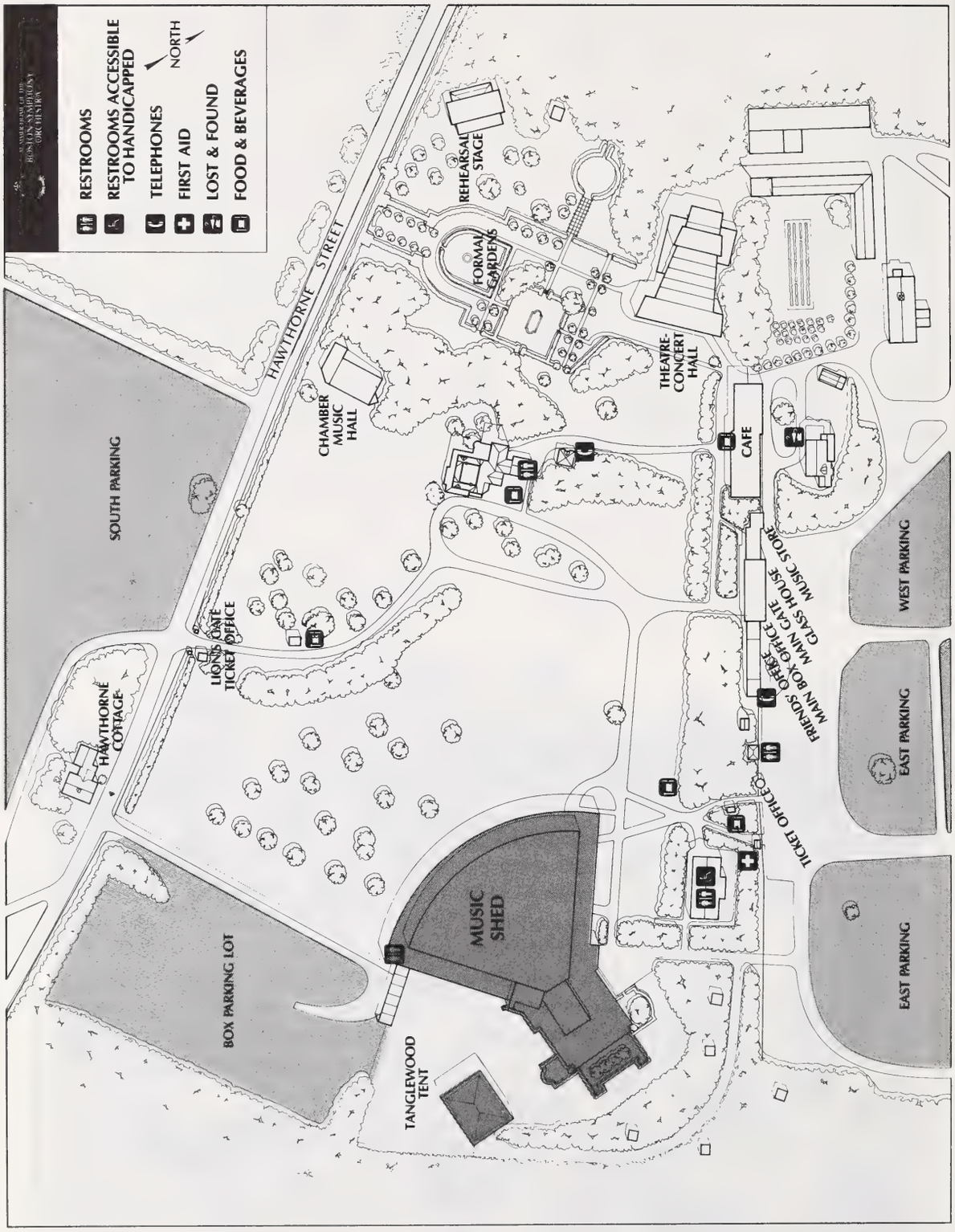

TANGLEWOOD INFORMATION

Ticket information for all Tanglewood Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling (413) 637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $8.50 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite. **Please note**, however, that rest rooms located in the Shed are closed during concerts.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends Office.

Food and beverages can be obtained in the area to the right of the Main Gate as you enter and at other locations on the grounds. Visitors are invited to picnic before concerts.

Leisure clothing, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 10 a.m. on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts and by the Massachusetts Council on the Arts and Humanities.

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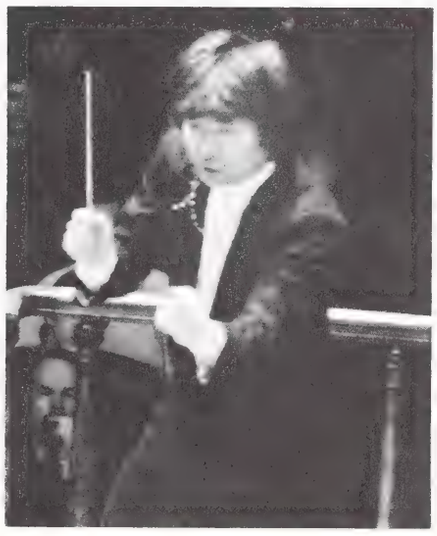
SEIJI OZAWA

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his fifteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made a historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre



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de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his numerous Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, for EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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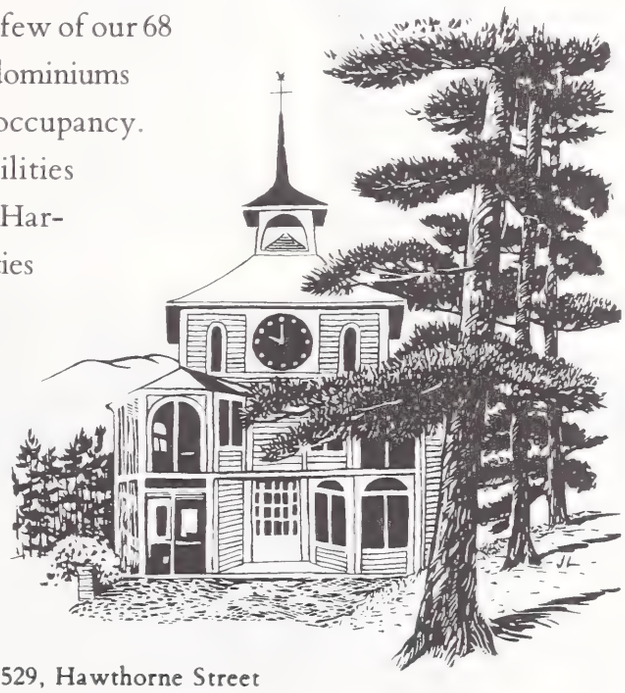

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Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Forrest Foster Collier chair

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Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

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Ronan Lefkowitz

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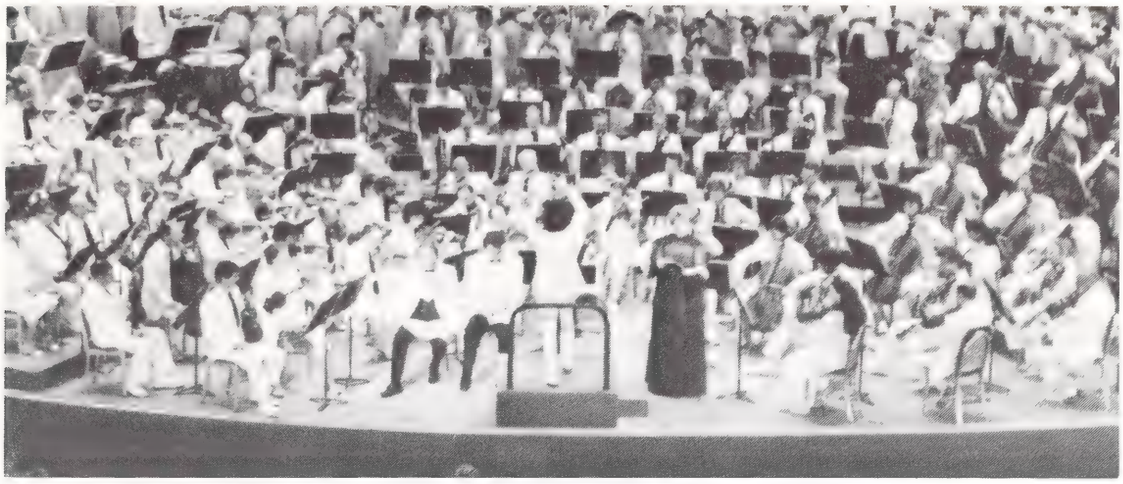
§Substituting, Tanglewood 1988



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*Mark Ludwig
*Roberto Diaz

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Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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*Jerome Patterson
*Jonathan Miller
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Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
§ Robert Caplin
§ Richard Robinson

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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
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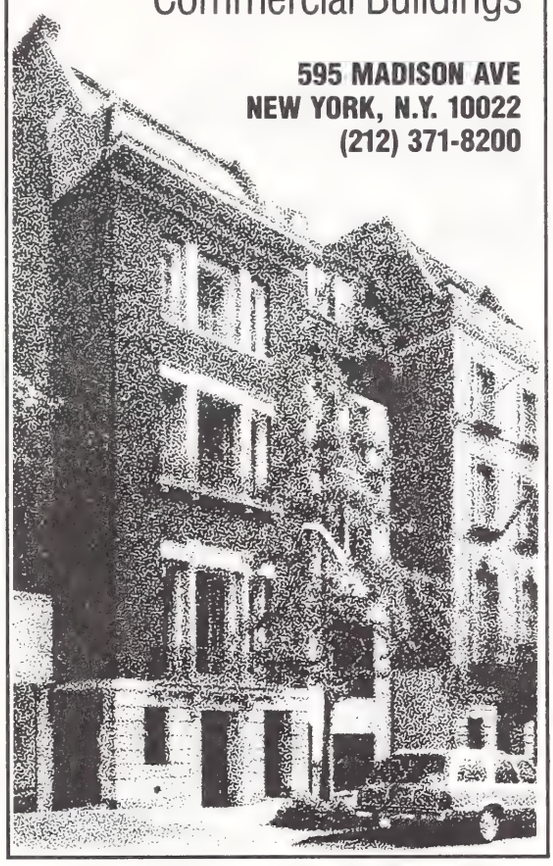

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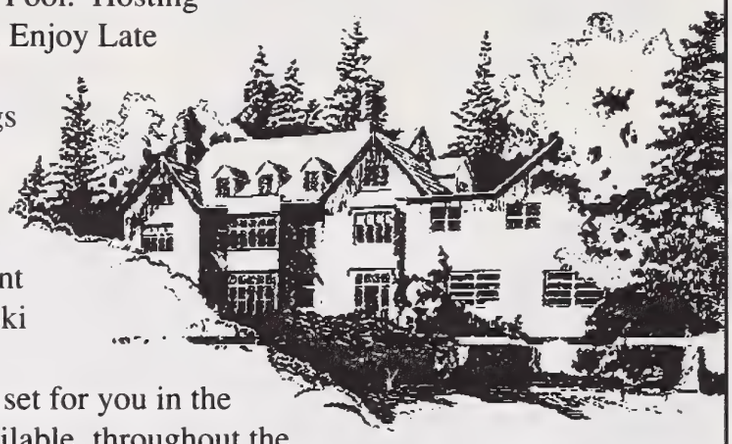

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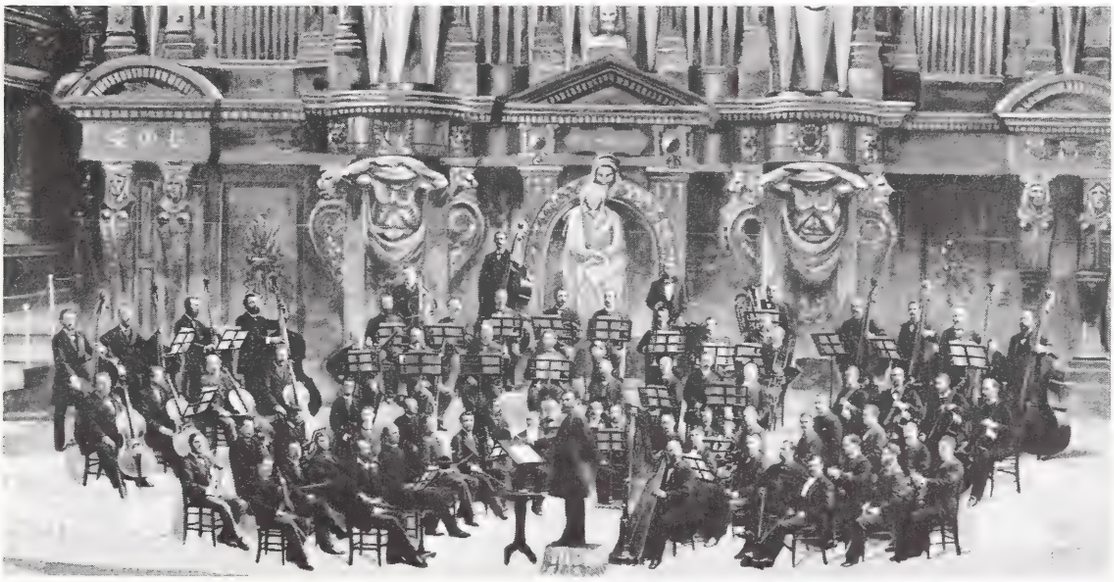
Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

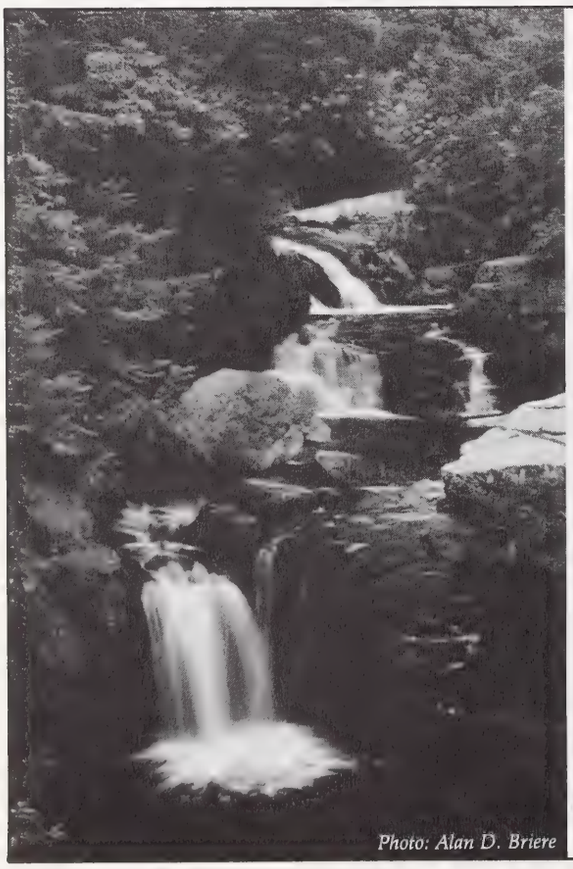


Photo: Alan D. Briere

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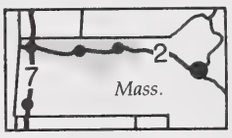

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Music Center).

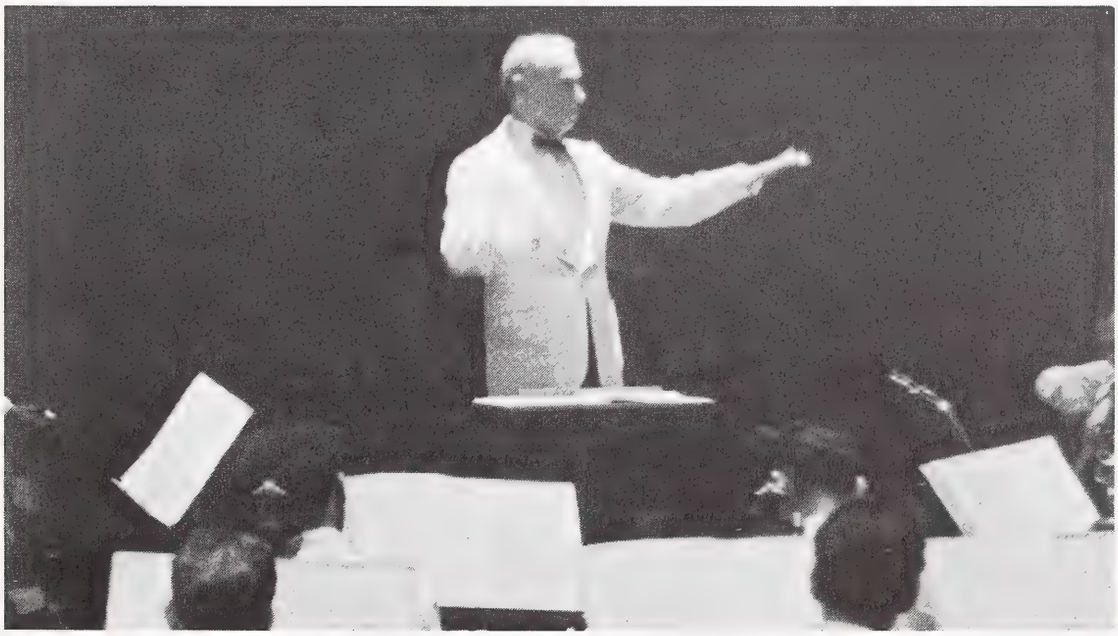
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now completing his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky conducting the Boston Symphony Orchestra at Tanglewood

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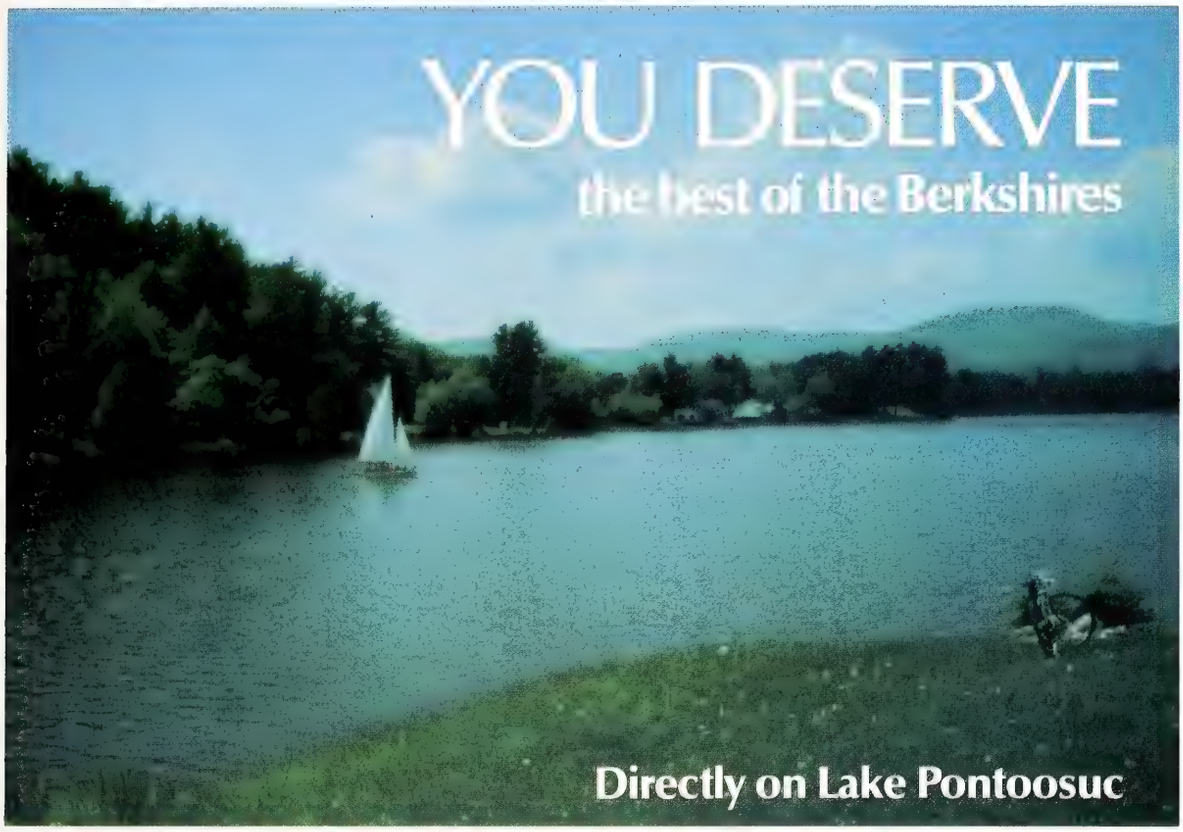

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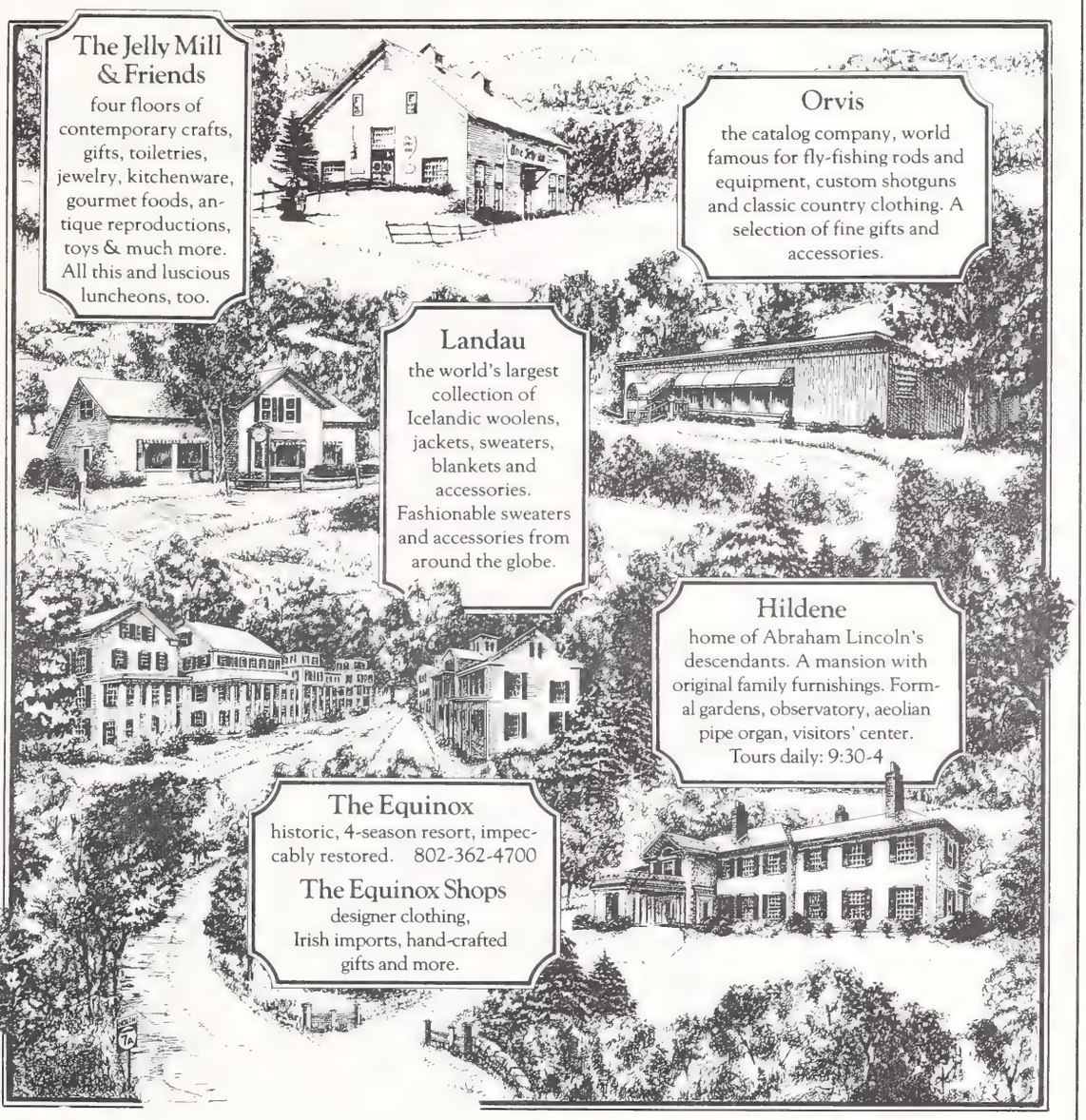

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Tanglewood
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August 4, 1988, at 8:30

Please note that harpist **Erica Goodman** will replace Ursula Holliger at short notice; Ms. Holliger is unable to appear because of an injury to her wrist. Please note, too, the following change to the second half of tonight's program (the first half remains unchanged):

HOLLIGER — *Studie über Mehrklänge*, for solo oboe (1971)

Studie Nr. 2, for solo oboe (1981)

Trio for Oboe, Viola, and Harp (1966)

Regarding the piece newly added to this program: Heinz Holliger's Second Study for solo oboe was written in 1981 for the Geneva Competition. Where his earlier *Studie über Mehrklänge* exploits the modern techniques of oboe playing, his *Studie Nr. 2* is based strictly on traditional techniques, but, in the composer's words, "pushes them to the very limit of the instrument."

Erica Goodman

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She has appeared as a soloist at numerous major international festivals, as well as with leading orchestras in Canada, the United States, and Europe. She has also performed in cooperation with such ensembles as the Philadelphia Orchestra, the American chamber group *Tashi*, and Toronto's New Music Concerts ensemble, which she joined on a successful European tour in 1976. She made her New York debut as soloist with the National Arts Centre Orchestra of Ottawa on that orchestra's American debut concert at Lincoln Center in 1972. Ms. Goodman's previous performances with Heinz Holliger have included the Canadian premiere in 1980 of Holliger's Trio for Oboe, Viola, and Harp in Toronto, and the Canadian premiere last year of Lutosławski's Double Concerto for oboe, harp, and chamber orchestra in Ottawa. Among her upcoming engagements outside of Canada are a chamber music concert at Wigmore Hall in London, scheduled for October, and her participation in a contemporary music festival in Buffalo, New York, next spring. Ms. Goodman began studying harp at the National Music Camp at Interlochen, Michigan, when she was nine, and continued her studies in Toronto, at the University of Southern California, and at the Curtis Institute in Philadelphia. Ms. Goodman has recorded several albums, on the CBC, Marquis, and Bis labels.

Tanglewood
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Thursday, August 4, at 8:30

HEINZ HOLLIGER, oboe
URSULA HOLLIGER, harp
with MALCOLM LOWE, violin
HIROFUMI FUKAI, viola
JULES ESKIN, cello
DORIOT ANTHONY DWYER, flute

MOZART

Quartet in F for oboe, violin, viola, and cello, K.370(368b)
Allegro
Adagio
Rondeau

Sonata for oboe and harp, K.15
Andante maestoso
Allegro grazioso

Adagio, K.580a, for English horn, violin, viola, and cello

Adagio and Rondo, K.617, for flute, oboe, viola, cello, and harp

INTERMISSION

HOLLIGER

Studie über Mehrklänge, for solo oboe

Praeludium, Arioso, and Passacaglia for solo harp
(United States premiere)

Trio for Oboe, Viola, and Harp

This concert is part of the 1988 Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 10.

Notes

Mozart's music is filled with elegant examples of his love of wind instruments and his skill in writing for them, whether to highlight a phrase in a symphony, to create a personality on the operatic stage, or simply to offer a talented musician the opportunity to play something that shows off the expressive possibilities of the instrument.

A case in point is the familiar Oboe Quartet in F major, K.370(368b), which Mozart wrote in 1781 in Munich, where he was busily finishing and mounting his opera *Idomeneo*. In the orchestra for the opera, Mozart encountered a superb oboist, Friedrich Ramm, and a natural outcome of their meeting was the creation of a work designed to show off Ramm's talents. He was renowned as a musician whose skills transcended mere virtuosity to a remarkable degree of expressiveness and considerable tonal variety. Mozart's quartet naturally gives the main role to the oboist, but the other string parts have an expressive part to play as well. The Adagio, in particular, plumbs depths of feeling that Mozart had only rarely reached before this. The rondo finale, on the other hand, is of a sparkling gaiety that ends the work in high spirits.

Mozart's early sonata, K.15, originally intended for either flute or violin with keyboard (and here played by oboe and harp), was the product of his childhood travels through Europe. He wrote it in England in the fall of 1764, when he was eight years old; the published score was dedicated to Queen Charlotte, the consort of George III (Papa Leopold being well aware that a royal dedication served as good advertising for a piece).

The remaining two Mozart compositions on this program come from near the end of the composer's life. The Adagio, K.580a, is a fragment, in which the only instrument actually specified by the composer was the English horn; the other four parts

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were left unfinished and unlabeled. Mozart presumably composed it in the fall of 1789, writing out the first twenty-eight measures in full, but then continuing with the solo instrument alone. It has been published in the form to be heard here, with the filled-out accompanying parts assigned to the strings, though the latest edition of the Köchel catalogue argues, on technical grounds, that it must have been intended for wind instruments. In any case, the very opening of the work shows that Mozart was already thinking of the melody that would introduce one of his greatest miniature masterpieces of 1791, the choral anthem "*Ave verum corpus*."

The Adagio and Rondo, K.617, is the last chamber composition Mozart ever wrote, an exquisite piece completed on May 23, 1791. We hear it very rarely today because the original scoring is almost impossible to obtain. Mozart wrote the work for Marianne Kirchgässner, a blind virtuosa of the "*armonica*," or musical glasses, the instrument invented by Benjamin Franklin. Mozart had first heard the armonica as a child in London, and later in Vienna he actually played on an instrument owned by Herr von Mesmer. He found the sonority ravishing, of a piercing sweetness. The instrument was popular until the 1820s, and a number of fine composers wrote for it. (Today it is possible to build one from a kit, or, if technical and musical inclinations do not stretch so far, to obtain commercial recordings of the instrument playing music actually written for it by the great masters.) Mozart's quintet for Marianne Kirchgässner blends the armonica with flute, oboe, viola, and cello, and from this combination Mozart draws sonorities that have the ethereal quality of some of his other compositions of 1791—the aforementioned "*Ave verum corpus*" and the music of the three youths in *The Magic Flute*. In the present performance, the armonica part will be played on another instrument with "ethereal" connotations, the harp.

Heinz Holliger is not only one of the world's most famous oboists, he is also a distinguished composer. Born in Langenthal, in the canton of Bern, Switzerland, in 1939, he studied in Bern and Basel (where he had composition lessons with Pierre Boulez). Much influenced in his early work by the music of the Second Viennese School, he composed a series of chamber cantatas on symbolic poetry by Trakl, Gwerder, Weder, and Nelly Sachs, emphasizing themes of darkness, night, proximity to death. His music is filled with delicate figurations and technical feats that have clearly grown from his own practice as a performing artist. His *Studie über Mehrklänge* ("*Study on Multiphonics*") of 1971, for example, is a composition whose basic material comes from the extended modern techniques of oboe playing, such effects as harmonics, double trills, glissandos, and the multiphonics, which is really a fancy way of saying "chords"—sounds containing more than one pitch produced by an instrument that is usually regarded only as a melody instrument.

Heinz Holliger has often appeared with his wife, the harpist Ursula Holliger, and he has naturally written works for harp (or harp and oboe), and the couple has been responsible for the creation of a number of other compositions, including concertos, for their instruments, singly or together. The Praeludium, Arioso, and Passacaglia for solo harp was composed last year and receives its United States premiere this evening. Holliger's early Trio for Oboe, Viola, and Harp (1966) overlaps different levels of tempo and duration, growing in complexity and density during its course.

—Steven Ledbetter

Tanglewood
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Weekend Prelude

Friday, August 5, at 7

EMANUEL AX, piano
LUCIA LIN, violin
TATIANA DIMITRIADES, violin
ROBERTO DIAZ, viola
JONATHAN MILLER, cello

SHOSTAKOVICH — Quintet in G minor for piano and strings, Opus 57

Prelude. Lento
Fugue. Adagio
Scherzo. Allegretto
Intermezzo. Lento
Finale. Allegretto

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Notes

Dmitri Shostakovich, himself a fine pianist, composed his piano quintet in 1940 during the tense period between the outbreak of war in Europe and the Nazi invasion of Russia. Shostakovich had by this time achieved first fame and then notoriety when attacks on his opera *Lady Macbeth of Mtsensk* caused the opera to be removed from performance (though it had been received with acclamation all over the world); soon afterward, the composer himself had withdrawn the Fourth Symphony before its premiere, fearing that the advanced musical style would lead to unpleasant—even fatal—consequences for himself. He had then "redeemed" himself with the political powers through his Fifth Symphony, which had a simpler harmonic language. The symphony was followed by, among other works, the String Quartet No. 1 and the present quintet, all of which share the more accessible musical style, though they remain characteristic of Shostakovich's sensibility and imagination. The composer himself played the piano part in the first performance, which took place with the Beethoven Quartet in the Moscow Academy of Music on November 23, 1940. Rostislav Dubinsky, longtime first violinist of the Borodin Quartet, called the event "the last ray of light before the future sank into a dark gloom" of desperate warfare.

Like several of Shostakovich's symphonies, the piano quintet is laid out in five movements. The piano writing is spare, often consisting of simple lines doubled two octaves apart, which sets it off from the music for the strings with utter clarity. The first two movements are a prelude and fugue (once again evoking the shade of the great tradition). The fugue is a sombre one, but the scherzo that follows recalls the wit of Shostakovich's early polka from the ballet *The Age of Gold*. The Intermezzo is more restrained, hinting at unspoken regrets. The finale, though, ends the quintet in whimsical good humor.

—Steven Ledbetter

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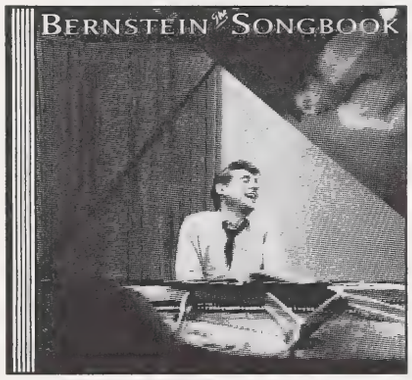

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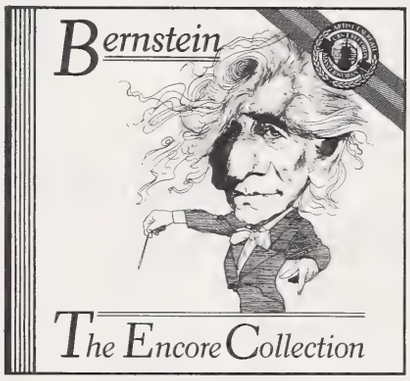

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STRAUSS — Concerto for Oboe and Small Orchestra
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Vivace—
Allegro

HEINZ HOLLIGER, oboe

INTERMISSION

CARTER — *Pastoral*, for English horn, marimba, and strings

HEINZ HOLLIGER, English horn
CHARLES SMITH, marimba

BEETHOVEN — Symphony No. 8 in F, Opus 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

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Richard Strauss
Concerto for Oboe and Small Orchestra

Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed his Oboe Concerto in 1945, revising it somewhat in 1946. Though it was commissioned by John de Lancie, the oboist of the Philadelphia Orchestra, the first performance was in fact given by Marcel Saillet with the Zurich Tonhalle Orchestra and its conductor, Volkmar Andreae, to whom the score is dedicated, on February 26, 1946. The Boston Symphony has performed this concerto only once previously, at Symphony Hall, in January 1966; Erich Leinsdorf conducted, and Ralph Gomberg was the soloist. In addition to the solo oboe, the score calls for two flutes, English horn, two clarinets, two bassoons, two horns, and strings.

Strauss completed his final opera, *Capriccio*, in 1941. But that did not by any means mark the end of his composing. The remainder of his long life was devoted almost entirely to instrumental music (with the exception of his final masterpiece, the Four Last Songs of 1948). These late instrumental compositions were no longer in the style of the works that had made him famous—not to say notorious—a half-century earlier: grandiose tone poems, inspired by literary sources, for large orchestra. Rather they combined his peerless sensitivity to line and instrumental sonority with his love of the clarity and directness of Mozart in a small body of elegantly crafted works. Several of these works were concertos for wind instrument: the Second Horn Concerto (1942), the Oboe Concerto (1945), and the Duet-Concertino for clarinet and bassoon (1947). All of these late works of Strauss are filled with an unencumbered

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flowing, soaring lyricism, none more so than the Oboe Concerto, which seems to be inventing itself at every turn. Though the solo oboe quite naturally predominates throughout, Strauss provides plenty of dialogue and interplay with its cousins, the clarinet (most often), the flute, and the bassoon.

The concerto is laid out in the normal three-movement pattern, but without pauses between the movements. The formal structures are not complex and follow traditional types as well. But what marks this concerto from beginning to end is its lavish, singing line. The opening has the unaccompanied cellos twice uttering a seemingly inconsequential four-note figure before the solo oboe enters. But those sixteenth-notes and that particular figure will in fact permeate the entire score, extending itself in luxuriant growth through the themes and the accompaniment. The soloist's part is in the main songful, but the contrasting theme of the first movement allows the oboe to be witty and just a shade nose-thumbing, while the finale ranges from a folklike *ranz de vaches* to soulfulness to perky jests.

—Steven Ledbetter

Elliott Carter
Pastoral, for English horn, marimba, and strings

Elliott Carter was born in New York City on December 11, 1908, and now lives in Waccabuc, New York. The orchestral version of Pastoral *is an arrangement of a work of the same title composed in 1940 for English horn and piano. The orchestral version, made at the request of Heinz Holliger, was completed in Waccabuc on October 31, 1987, and first performed by Holliger with the Orpheus Chamber Orchestra in New York on April 25, 1988. This is the first performance by the Boston Symphony Orchestra. The score calls for English horn, marimba, and string orchestra, which is frequently subdivided.*

As he becomes an octogenarian this December, Elliott Carter continues to write music with a richness of imagination rarely matched today. His long career has taken him from a youthful friendship with Charles Ives, who encouraged him to pursue music, to his present preeminent stance among American composers. He is best-known for a cumulative series of large-scale instrumental compositions starting with the Cello Sonata of 1948 that have redefined and dramatized the relationships between instruments in a musical ensemble and have expanded notions of rhythm and time.

Carter's early works, though, many of which were choral, were clearly based on a close familiarity with the great choral traditions stretching back to the Renaissance. His education was as broad as that of any composer's has ever been, including study at Harvard, where he read widely in modern literature, German, and Greek, and pursued studies in mathematics as well. He was strongly influenced by Stravinsky and by early music (thanks in part to having had a roommate at Harvard who was an Elizabethan specialist), but drew very little from the line of German expressionism that was then considered avant-garde. Still, for all the influences evident in much of his elegantly crafted early scores, there were elements that foreshadowed his mature style, too. Even in his *a cappella* choral music one frequently finds different rhythmic gestures interacting in different layers heard simultaneously. And the early *Pastoral* for English horn and piano had a consistent bitonal character.

Carter wrote the *Pastoral* for Josef Marx and performed it with him. Nearly a half-century later he returned to that work of his relative youth at the request of another English horn player, Heinz Holliger, and arranged the early score for orchestra. In its

newer and richer guise the work still matches the description that Carter wrote in 1940:

> My *Pastoral* is in one movement. It is like a conversation in country surroundings in which different ideas and moods follow each other. It starts rather seriously and reflectively, becomes more agitated, and then turns to a lighter mood. These various characters interlock and alternate as they might in such a pastoral dialogue. Technically speaking, the work is a free treatment of sonata form.

Elsewhere Carter has called the *Pastoral* his "Walter Piston piece," a reference to his composition teacher at Harvard. (It had been Piston who encouraged Carter to study with Nadia Boulanger, and the linear counterpoint of Piston's own musical style strongly influenced Carter's neo-classicism in those years.) The *Pastoral* begins in a lightly rollicking 5/8 meter, the irregularities of which are given spirited treatment. A middle section, Giocoso, mostly in 2/4, in a slightly faster tempo, hints at jazz elements in its syncopations. The closing section, returning to the opening tempo, is again mostly in 5/8, but with references to the Giocoso passage and a forceful close.

—S.L.

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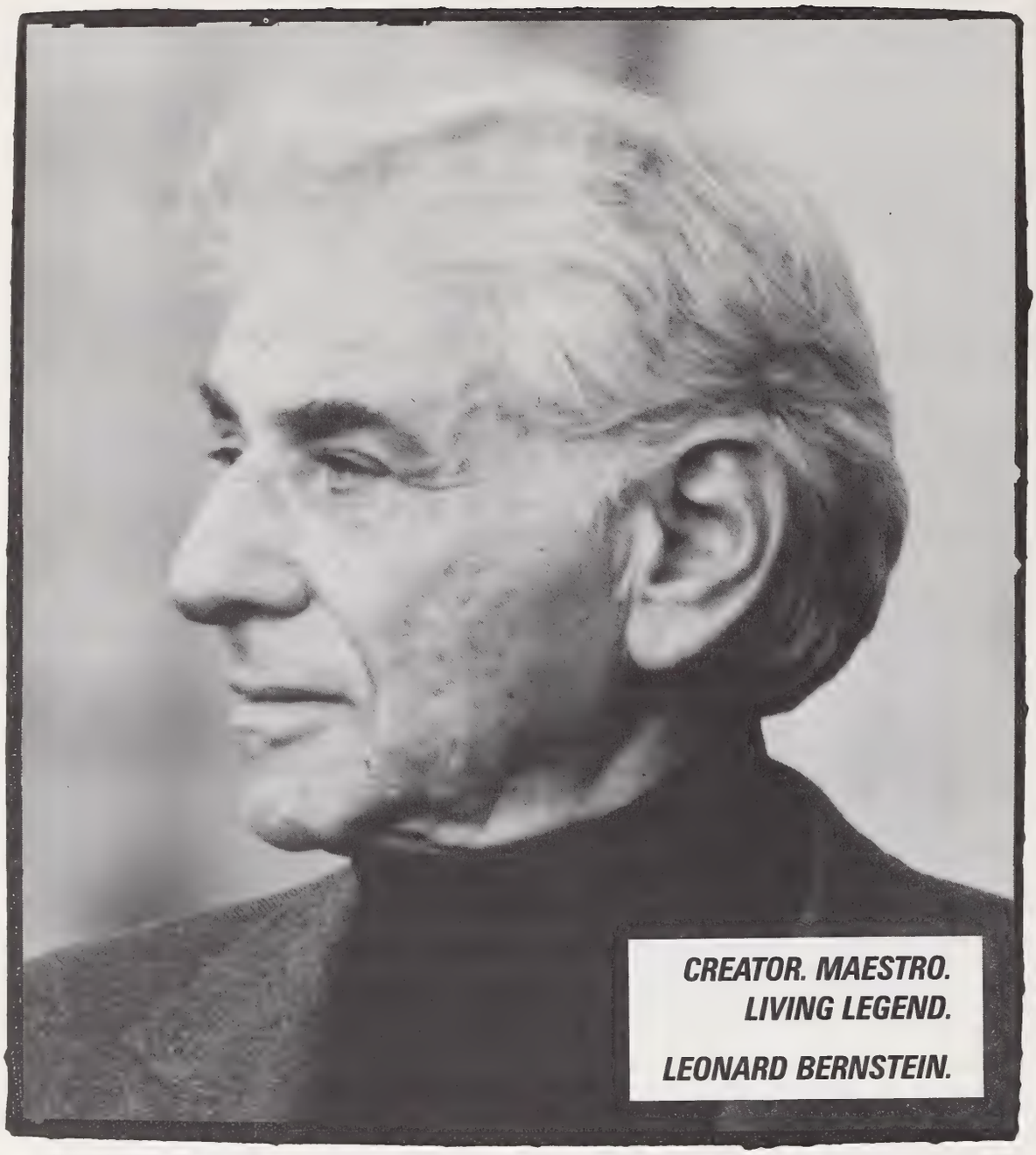
Ludwig van Beethoven
Symphony No. 8 in F, Opus 93

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Eighth Symphony in 1811 and 1812, completing it in October 1812. The first performance took place in Vienna on February 27, 1814. The American premiere took place in the Apollo Rooms in New York on November 16, 1844, George Loder conducting the Philharmonic Society. Serge Koussevitzky gave the first Tanglewood performance of Beethoven's Symphony No. 8 on August 5, 1947, and Michael Tilson Thomas the most recent on August 24, 1985. The symphony calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna that also included the Seventh Symphony, Beethoven's "*Battle*" Symphony ("*Wellington's Victory*"), and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship . . . but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is probably the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music. . . . Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have



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made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts . . . characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*," "unbuttoned," and this is the term commentators have picked up on to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven: the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome, and the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maalzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden fortissimo tremolos.

The third movement is marked Tempo di Menuetto but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement constitute an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment that suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of pianissimo and fortissimo, and bouncing octaves in the bassoon and timpani contribute to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

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Heinz Holliger

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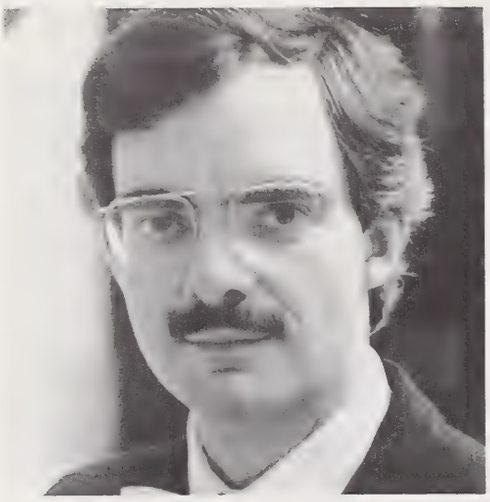
The son of a physician, Mr. Holliger was born in Switzerland and attended the Bern Conservatory, where he studied composition with Sándor Veress, a pupil of Bartók and Kodály, as well as oboe and piano. After further training in Paris—oboe lessons with Pierre Pierlot and piano studies at the Conservatory—he joined the Basel Symphony and Chamber Orchestra as first oboist, also playing oboe d'amore, English horn, and heckelphone. In Basel he resumed composition studies with Pierre Boulez. At age twenty, he received first prize for oboe in the Geneva International Competition. A first prize in the Munich International Competition soon followed, launching his solo career. Mr. Holliger's extensive repertoire includes virtually all the oboe literature, from the seventeenth century to the avant-garde. Among the twentieth-century composers who have written works for Mr. Holliger are Berio, Carter, Henze, Jolivet, Krenek, Lutosławski, Martin, Penderecki, and Stockhausen. Mr. Holliger's more than seventy recordings for Deutsche Grammophon, Philips, Monitor, and Vox have won multiple awards, including the Deutsche Schallplattenpreis, the Edison Award, the Grand Prix du Disque, and the Japan Record Academy Award, as well as Grammy Award nominations. He has recorded with the English Chamber Orchestra, the New Philharmonia, the Concertgebouw Orchestra of Amsterdam, the Cincinnati Symphony, the Geneva Baroque Ensemble, I Musici, the Bavarian Radio Symphony, and the Camerata Bern, among many others. His recent releases on compact disc include Mozart's F major concerto, K.313, with the Academy of St. Martin-in-the-Fields, and an album of solo and chamber works, including his own *Studie über Mehrklänge* and Lied for Electric Flute.

Ursula Holliger

Harpist Ursula Holliger is a frequent soloist at such important international festivals as Lucerne, Edinburgh, and Salzburg. She has also earned worldwide recognition as a prizewinner in the International Harp Competition in Israel, for her solo performances with major orchestras, and for chamber music concerts with such artists as Aurele Nicolet, Peter-Lukas Graf, and her husband, Heinz Holliger. In recent seasons, Ms. Holliger has been heard in the United States with the Cincinnati Symphony and the Minnesota Orchestra in concerts at Carnegie Hall in New York, Symphony Hall in Boston, and the Kennedy Center in Washington, D.C. Her numerous recital appearances have included recent engagements at the University of Michigan and Colorado College. Born in Basel, Switzerland, Ms. Holliger studied with Marcel Grandjany, as well as at the Music Academy in Basel and at the Royal Conservatory in Brussels. She has performed with orchestras including the Vienna Philharmonic, the Berlin Philharmonic, the Concertgebouw of Amsterdam, the English Chamber Orchestra, the BBC Symphony, the Los Angeles Philharmonic, and I Musici of Rome. Ms. Holliger is the solo harpist of the Symphony Orchestra of the Southern German Radio and of the Swiss Festival Orchestra of Lucerne. For the last several years she has also been involved in teaching; she has taught at the Zurich Conservatory and at the State Academy of Music in Freiburg, and she has held classes at the Basel Music Academy.

Ms. Holliger has performed the modern premieres of many previously unknown nineteenth-century works (including the previously lost *Concertante sinfonica* for violin, harp, and orchestra by Louis Spohr), and the world premieres of many important solo and concert works by such modern composers as Hans Werner Henze, Frank Martin, André Jolivet, Jean Françaix, Tōru Takemitsu, Witold Lutosławski, Heinz Holliger, Ernst Krenek, and Klaus Huber. Lutoslawski's Double Concerto for oboe, harp, and chamber orchestra was written for the Holligers on commission from the Swiss conductor Paul Sacher, who led the world premiere of the work in 1980 at the Lucerne Festival with the husband-wife duo as soloists. The Holligers' recent recording of the work with the Cincinnati Symphony has been released by Vox Cum Laude. Ms. Holliger may be heard in both standard and contemporary repertoire in recordings on Deutsche Grammophon, Archiv-Produktion, Novalis, Philips, and Claves.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist at Tanglewood that summer. In April 1986 he made his first appearances as a concerto soloist on Boston Symphony Orchestra subscription concerts.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half, under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Mr. Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galimir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977 until 1983; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. For the 1983-84 season he was concertmaster of the Worcester Symphony Orchestra. Mr. Lowe has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he has been a soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition.

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Hirofumi Fukai

Born in Saitama, Japan, Hirofumi Fukai studied the violin with Jeanne Isnard and Toshiya Etoh in Tokyo and then won a scholarship to the Juilliard School of Music in New York, where he studied with Ivan Galamian. Mr. Fukai subsequently studied with Joseph Szigeti in Montreux, Switzerland, and graduated in viola from the Basel Conservatory, where he made his debut with the Bartók Viola Concerto under the direction of Paul Sacher. After two years as principal violist with the Bern Symphony Orchestra, he became principal violist with the Hamburg State Philharmonic Orchestra. Since 1974 he has been a professor at the State Conservatory in Hamburg. Mr. Fukai has recently been developing an international reputation as a soloist; he has given the world premieres of viola works dedicated to him by such composers as Hans Werner Henze, Wolfgang Riehm, and Robert Suter, and Udo Zimmermann is currently writing a concerto for him. Mr. Fukai has made many appearances in solo and chamber music recitals, and he has performed as soloist with orchestra in Germany and abroad. He has recorded for Deutsche Grammophon, Decca, Wergo, Claves, EMI, Musica Viva, and Camerata.

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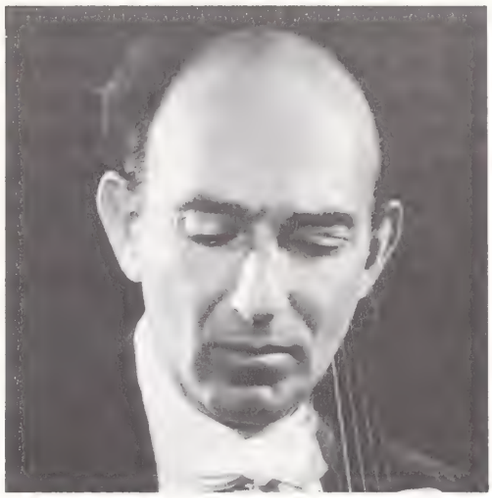

Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard frequently in solo and chamber music recitals in Symphony Hall and at Tanglewood.

Doriot Anthony Dwyer

Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. At the same time she became the first woman ever permanently appointed to a principal chair of a major symphony orchestra. Ms. Dwyer studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School. Before coming to Boston she was a member of the National Symphony and the Los Angeles Philharmonic. An important career breakthrough came when Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. Ms. Dwyer was also a frequent performer in the well-known Los Angeles chamber music series "Evenings on the Roof," now called "Monday Evening Concerts."

Born in Illinois, and a descendant of famed suffragist Susan B. Anthony, Ms. Dwyer has been active in enlarging the repertory for the flute; new works have been written for and dedicated to her by such composers as Walter Piston, John La Montaine, and William Bergsma. She has taught at Pomona College and at the New England Conservatory of Music; she is currently adjunct professor of music at Boston University and a member of the Tanglewood Music Center faculty. A member of the Boston Symphony Chamber Players, Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this country and abroad. She has given a televised recital and master class on the RTE (Radio Telefis Eirann) in Dublin, Ireland. Ms. Dwyer has received honorary doctorates from Harvard University and Simmons College, and in October 1982 she celebrated the thirtieth anniversary of her appointment as BSO principal with recitals at Alice Tully Hall in New York and Sanders Theatre in Cambridge, Massachusetts. In 1975 she received a Sanford Fellowship from the Yale School of Music, the first time this honorary degree was given to an orchestral artist rather than to an exclusively solo instrumentalist, conductor, or composer. In recognition of her accomplishments as a woman and an artist, Ms. Dwyer was nominated to the Women's Hall of Fame at the Seneca Falls Historical Museum in Seneca Falls, New York, and accepted the Woman of Achievement Award on behalf of her relative Susan B. Anthony. Ms. Dwyer has recorded for RCA, Deutsche Grammophon, Fredonia, and Northeastern.

Emanuel Ax

One of the best-known and most highly regarded musicians in the world, Emanuel Ax has had a distinguished career highlighted by many prestigious prizes, performances with virtually every major symphony orchestra, countless recitals, and numerous successful recordings. He also appears regularly at such festivals as the BBC Proms, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax first attracted public attention in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Piano Competition, held in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize in 1979. An RCA recording contract followed, and many of his more than twenty acclaimed albums became best-sellers; he recently recorded the Beethoven piano concertos with André Previn and the Royal Philharmonic. Now an exclusive CBS Masterworks recording artist, Mr. Ax recorded a collection of Chopin scherzos and mazurkas for his debut album with that label, with several Haydn sonatas scheduled for release. Devoted to chamber music performance, Mr. Ax gives duo recitals with Yo-Yo Ma each season, and their recordings of the Brahms and Beethoven sonatas both earned Grammy awards. During the 1987-88 season he per-

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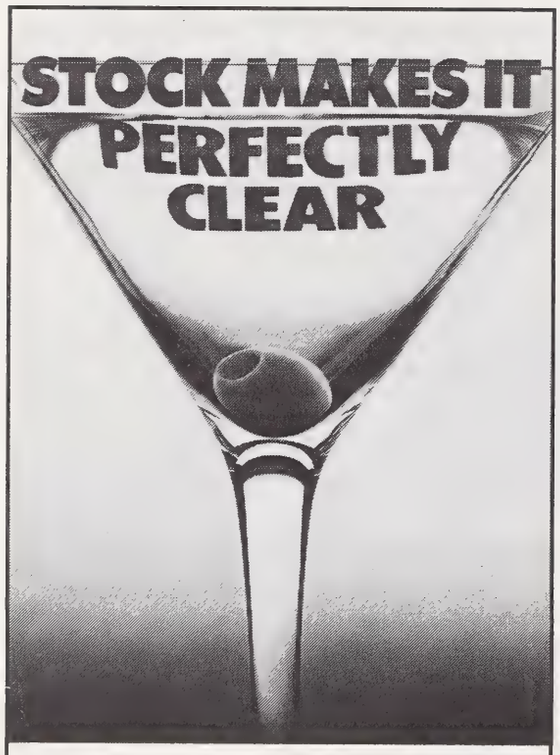
formed the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and at the Bath Festival, and toured with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States. The three artists have recorded the Shostakovich piano trio, Op. 67, and the Dvořák piano trios, and will return to the Far East in September 1989. Mr. Ax often plays trio performances with Yo-Yo Ma and Young Uck Kim, and the summer of 1990 will bring them together again at several European festivals, including Berlin. Recently focusing on music of this century, Mr. Ax has performed works of Sir Michael Tippett, Hans Werner Henze, Aaron Copland, and Arnold Schoenberg. Earlier this summer he gave the first performance of Joseph Schwantner's new piano concerto with the St. Louis Symphony under Leonard Slatkin at Lincoln Center's International Festival of the Performing Arts. Mr. Ax's 1987-88 season was highlighted by his debut with the Berlin Philharmonic under Andrew Davis, engagements with the Cincinnati Symphony, Los Angeles Philharmonic, Philharmonia Orchestra, St. Louis Symphony, and Toronto Symphony, and recitals at Carnegie Hall, in Chicago, and in Los Angeles. In addition to his Boston Symphony Orchestra and recital appearances at Tanglewood, his summer engagements include the Mostly Mozart and Saratoga festivals. Next season his orchestral dates include the Buffalo Philharmonic, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, Philadelphia Orchestra, Philharmonia Orchestra, Rotterdam Philharmonic, Royal Philharmonic, Swedish Radio Symphony, and Toronto Symphony; his recital appearances take him to Avery Fisher Hall, Boston, Paris, Poland, and Italy, among others.

Born in Lwow, Poland, Emanuel Ax moved as a boy to Winnipeg, Canada, with his family. His studies in the precollege division of Juilliard were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki, their son Joseph, and daughter Sarah. He has appeared frequently with the Boston Symphony Orchestra since his Tanglewood debut in 1978.



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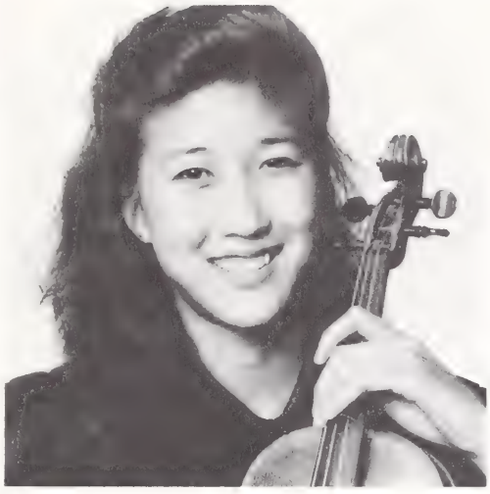

Violinist Lucia Lin joined the Boston Symphony Orchestra in 1985 and was appointed assistant concertmaster during the 1987-88 season. A native of Champaign, Illinois, she began studying violin at the age of four with Paul Rolland and appeared as soloist with the Chicago Symphony Orchestra at eleven. Ms. Lin has a bachelor's degree from the University of Illinois, where she studied with Sergiu Luca, and she continued her studies with him at Rice University in Houston, earning her master of music degree in 1985. Among her numerous awards are first prizes in the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition. Ms. Lin has appeared as soloist with such orchestras as the St. Louis Symphony, the Oklahoma Symphony, the Midland-Odessa Symphony, the Corpus Christi Symphony, the Galveston Symphony, the Northwest Symphony, and the Festivalorchester in Graz, Austria. She made her debut as soloist with the Boston Pops Orchestra this past June.

Tatiana Dimitriades

Born and raised in New York, Tatiana Dimitriades attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recent recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also been the winner of the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and of the Mischa Pelz Prize in the National Young Musicians Foundation Debut Competition in Los Angeles. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York and performances with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as a recent appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.

Roberto Diaz

Violist Roberto Diaz joined the Boston Symphony Orchestra during the 1985-86 season. His teacher at the Chilean Conservatory of Music in Santiago and then at the Georgia Academy of Music in Atlanta was Manuel Diaz; he then studied with Burton Fine at the New England Conservatory of Music, and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia. In 1980, when he was a Fellow at the Tanglewood Music Center, Mr. Diaz won the Gustav Golden Award. Formerly assistant principal viola of the Minnesota Orchestra, Mr. Diaz has been a member of the Boston Pops Esplanade Orchestra, the Boston Ballet Orchestra, and the Handel and Haydn Society Orchestra. He has been soloist with the Savannah Symphony and the Atlanta Chamber Orchestra, and he has appeared in recital in Georgia and Massachusetts.

Jonathan Miller

A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships that took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll, William Primrose, Joseph Silverstein, and David Soyer. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions, he has twice toured the country as a member of the New York String Sextet, he has performed widely as soloist in recital, he has appeared with the Fine Arts Quartet, and he is founder and cellist of the Boston Artists Ensemble. Mr. Miller owns two cellos, a Carlo Antonio Testore dating from 1742 and a Matteo Goffriller instrument dating from 1728.

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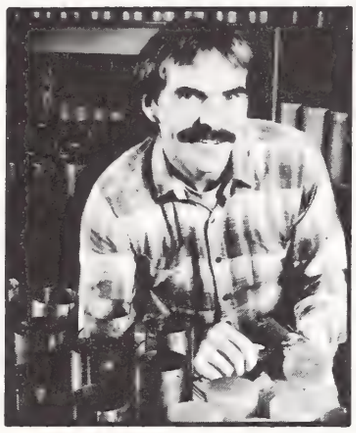

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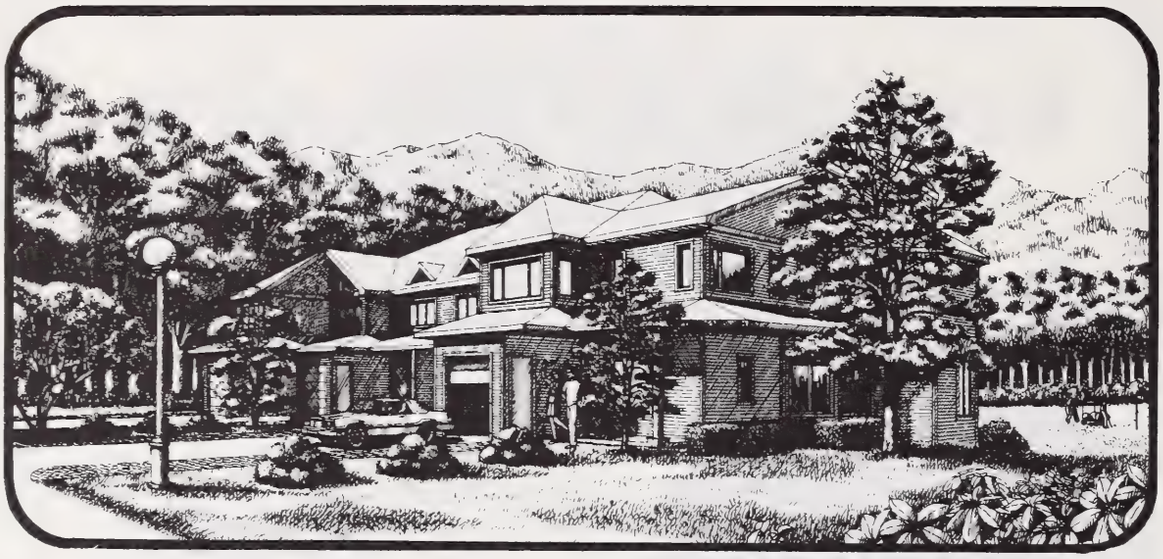

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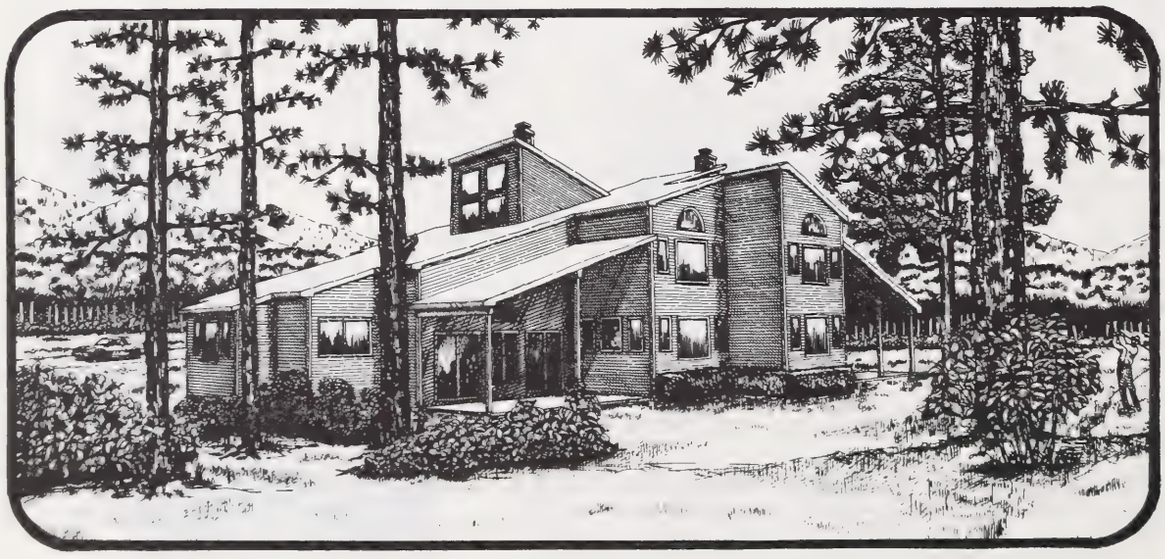

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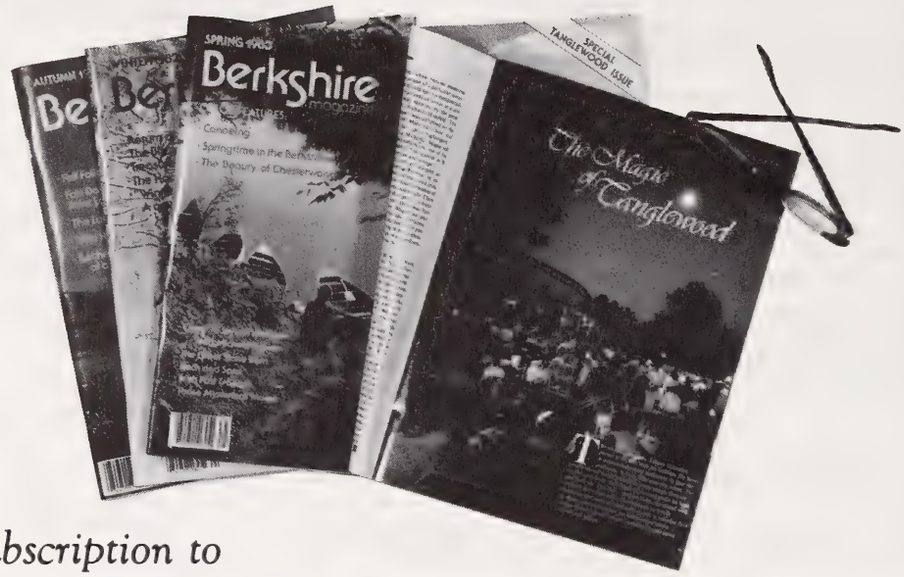

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Thursday, August 4, at 8:30
(Theatre-Concert Hall)

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Music of Mozart and Holliger

Friday, August 5, at 7
(Weekend Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
EMANUEL AX, piano

Music of Shostakovich

Friday, August 5, at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
HEINZ HOLLIGER, oboe and English horn

STRAUSS Oboe Concerto
CARTER *Pastoral*, for English horn and string orchestra with marimba
BEETHOVEN Symphony No. 8

Saturday, August 6, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello

HENZE Symphony No. 7
DVOŘÁK Cello Concerto

Sunday, August 7, at 2:30

BOSTON SYMPHONY ORCHESTRA
JESÚS LÓPEZ-COBOS, conductor
CLAUDIO ARRAU, piano

SCHUMANN Symphony No. 4 (original version)
BEETHOVEN Piano Concerto No. 4
FALLA Excerpts from *The Three-cornered Hat*

Friday, August 12, at 9

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
ITZHAK PERLMAN, violin

ALL-MOZART PROGRAM
Divertimento in D for strings, K.136; Violin Concerto No. 5; Symphony No. 40

Saturday, August 13, at 8:30

BOSTON SYMPHONY ORCHESTRA
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS *Elektra*

Sunday, August 14, at 2:30

ISRAEL PHILHARMONIC ORCHESTRA
KURT MASUR, conductor

MENDELSSOHN Overture, *The Hebrides*
HAYDN Symphony No. 104, *London*
BRAHMS Symphony No. 1

Wednesday, August 17, at 8:30
(Theatre-Concert Hall)

EMANUEL AX, piano
LYNN CHANG, violin
YO-YO MA, cello

Music of Ravel, Kirchner, and Brahms

Friday, August 19, at 7
(Weekend Prelude)

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YO-YO MA, cello

Music of Mozart

Friday, August 19, at 9

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JIŘÍ BĚLOHLÁVEK, conductor
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Overture to *La clemenza di Tito*; Piano Concerto No. 23 in A, K.488; Symphony No. 38, *Prague*

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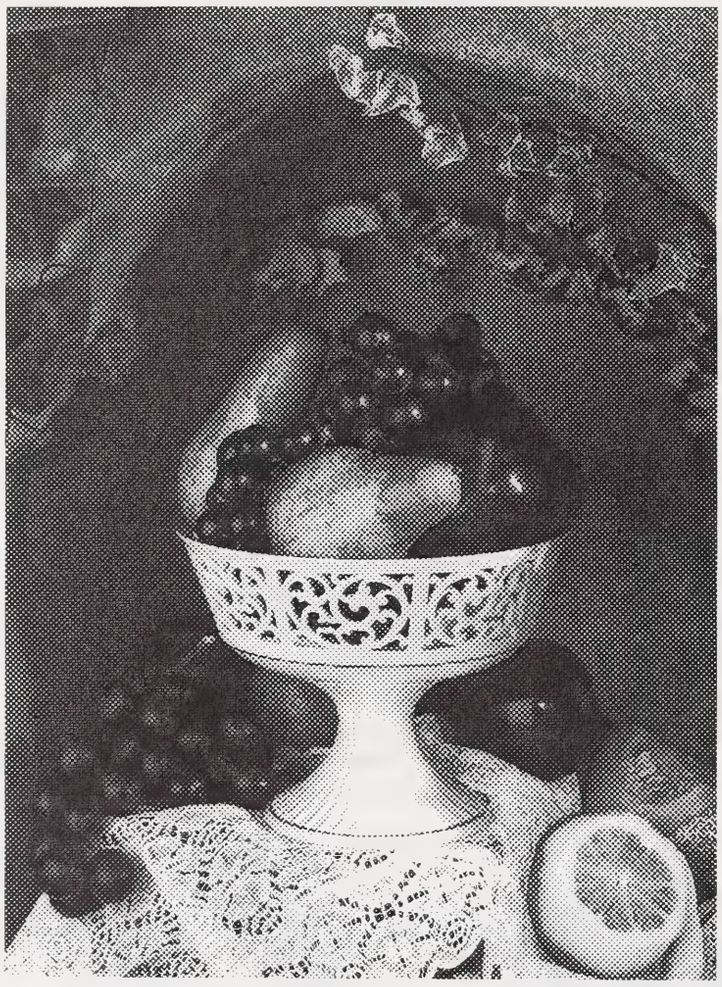

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BOSTON SYMPHONY ORCHESTRA
JIŘÍ BĚLOHLÁVEK, conductor

SMETANA *Má Vlast* (complete)

Sunday, August 21, at 2:30

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor
MIDORI, violin

SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Thursday, August 25, at 8:30
Gala Birthday Performance
Celebrating Leonard Bernstein's 70th Birthday

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, MICHAEL TILSON THOMAS, and JOHN MAUCERI, conductors
with guest artists from Mr. Bernstein's colleagues in classical and popular music, theater, and dance

---

Friday, August 26, at 9

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA and MICHAEL TILSON THOMAS, conductors
MIDORI, violin
YO-YO MA, cello

Saturday, August 27, at 8:30

BERNSTEIN Mass, A Theatre Piece for Singers, Players, and Dancers
Fully-staged production from the INDIANA UNIVERSITY OPERA THEATER

Sunday, August 28, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor

HAYDN Symphony No. 88
TCHAIKOVSKY Symphony No. 5

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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1988 Concert Schedule

Sunday, July 3, at 5 p.m.
Opening Exercises
(admission free;
open to the public)

Sunday, July 10, at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and
Conducting Fellows conducting
Program to include
Dvořák Symphony No. 9, *New World*

Tuesday, July 12, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 13, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 16, at 2 p.m.
BUTI Young Artists Orchestra
David Hoose conducting
Gilbert Kalish, piano
Program to include
Mozart Piano Concerto No. 25
in C, K.503

Sunday, July 17, at 10 a.m.
Chamber Music—TMC Fellowship

Sunday, July 17, at 8:30 p.m.
Tanglewood Music Center Orchestra
Roger Norrington and
Conducting Fellows conducting
Program to include
Haydn Symphony No. 104, *London*

Tuesday, July 19, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 20, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 23, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 24, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 24, at 8:30 p.m.
Chamber Music—TMC Fellows

Monday, July 25, at 8:30 p.m.
Sponsored by Bank of New England, West
Tanglewood Music Center Orchestra
Conducting Fellows conducting

Saturday, July 30, at 2 p.m.
BUTI Young Artists Orchestra & Chorus
Gene Young and Steven Lipsitt
conducting

Sunday, July 31, at 10 a.m.
Sponsored by the Lincoln
and Therese Filene Foundation
Chamber Music—TMC Fellows

Sunday, July 31, at 8:30 p.m.
Vocal Recital—TMC Fellows

Tuesday, August 2
TANGLEWOOD ON PARADE*
(Afternoon events beginning at 2:30 p.m.,
followed by a gala concert in the Music
Shed at 8:30 featuring the Tanglewood
Music Center Orchestra, the Boston
Symphony Orchestra, conductors
Seiji Ozawa and Leon Fleisher, and
guest artist James Galway)

Wednesday, August 3, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Thursday, August 4, through
Wednesday, August 10
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, August 4
—Heinz Holliger, oboe,
Ursula Holliger, harp, and
friends, 8:30 p.m.*
Saturday, August 6
—TMC Fellows, 2 p.m.
—Boston Symphony Orchestra,
Seiji Ozawa conducting, 8:30 p.m.*
Sunday, August 7
—TMC Fellows, 10 a.m.
Sunday, August 7
—TMC Fellows, Gustav Meier
conducting, 8:30 p.m.
Monday, August 8
—Electro-Acoustic Prelude, 7:30 p.m.
—Rolf Schulte, violin, and
Adrienne Csengery, soprano,
8:30 p.m.
Tuesday, August 9
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Fellows, 8:30 p.m.
Wednesday, August 10
—Electro-Acoustic Prelude, 7:30 p.m.
—TMC Orchestra
Oliver Knussen conducting,
8:30 p.m.

Saturday, August 13, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 14, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 14, at 8:30 p.m.
Vocal Recital—TMC Fellows

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Monday, August 15, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, August 16, at 8:30 p.m.
Fellowship Program
Ensemble-in-Residence:
The Fields Quartet

Thursday, August 18, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, August 20, at 2 p.m.
BUTI Young Artists Orchestra
Eiji Oue conducting

Sunday, August 21, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 21, at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to include
Bernstein *Songfest*

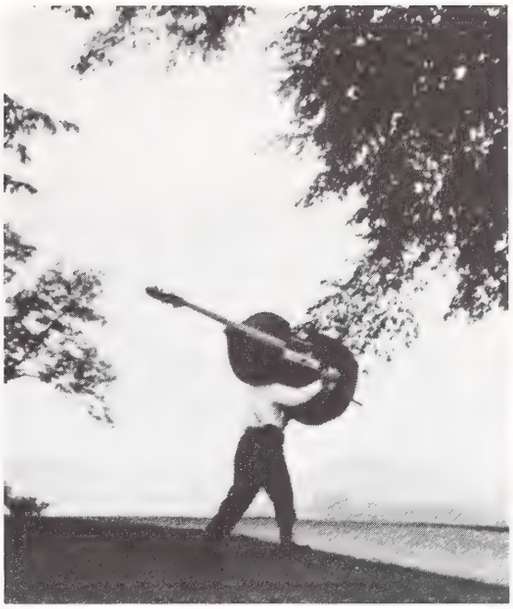
Monday, August 22, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Tuesday, August 23, at 8:30 p.m.
Vocal Recital—TMC Fellows

Friday, August 26, at 9 p.m. (Shed)*
Tanglewood Music Center Orchestra
Seiji Ozawa and
Michael Tilson Thomas conducting,
with soloists to include
Midori, violin, and Yo-Yo Ma, cello

Saturday, August 27, at 10:30 a.m.
BUTI Young Artists Orchestra & Chorus
Eiji Oue and Steven Lipsitt
conducting

Sunday, August 28, at 10 a.m.
Chamber Music—TMC Fellows



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, seats are unreserved and available for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Except where noted, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute's Young Artists instrumental and vocal programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

The Tanglewood Music Center Orchestra concert on August 26 is part of the gala four-day celebration of Leonard Bernstein's 70th birthday during the final weekend of the Tanglewood season. Tickets are required and are available at the Tanglewood box office.

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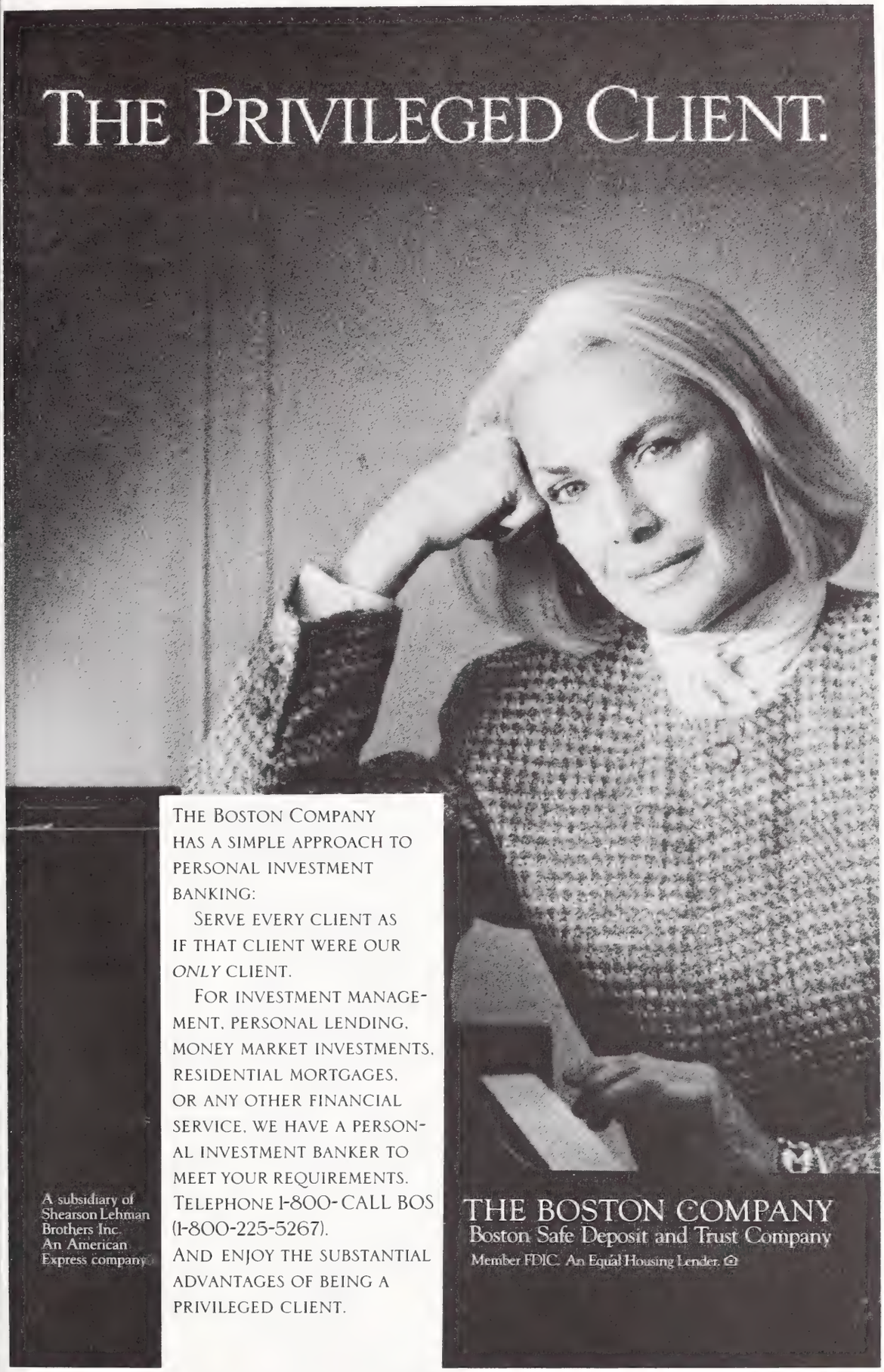

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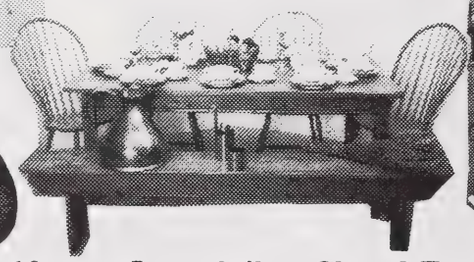

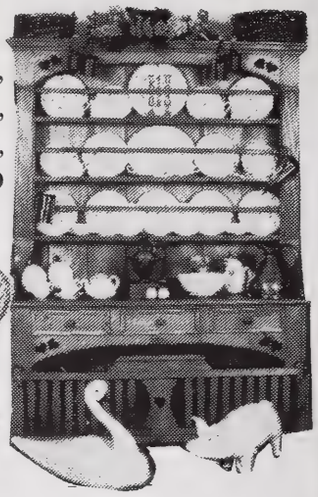

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For $2,500 a plaque with an inscription of your choosing will be placed on the seat you select, and a matching plaque will be placed on the "Endowed Seats in the Tanglewood Music Shed" Board at the main entrance to the Shed. For more information about endowing a seat in the Music Shed call or write Ms. Joyce Serwitz, Assistant Director of Development, Symphony Hall, Boston, MA 02115, (617) 266-1492.

The following generous individuals have already chosen to endow seats in the Music Shed. We thank them for their generosity and hope their expression of support and love of Tanglewood brings them many years of pleasure.

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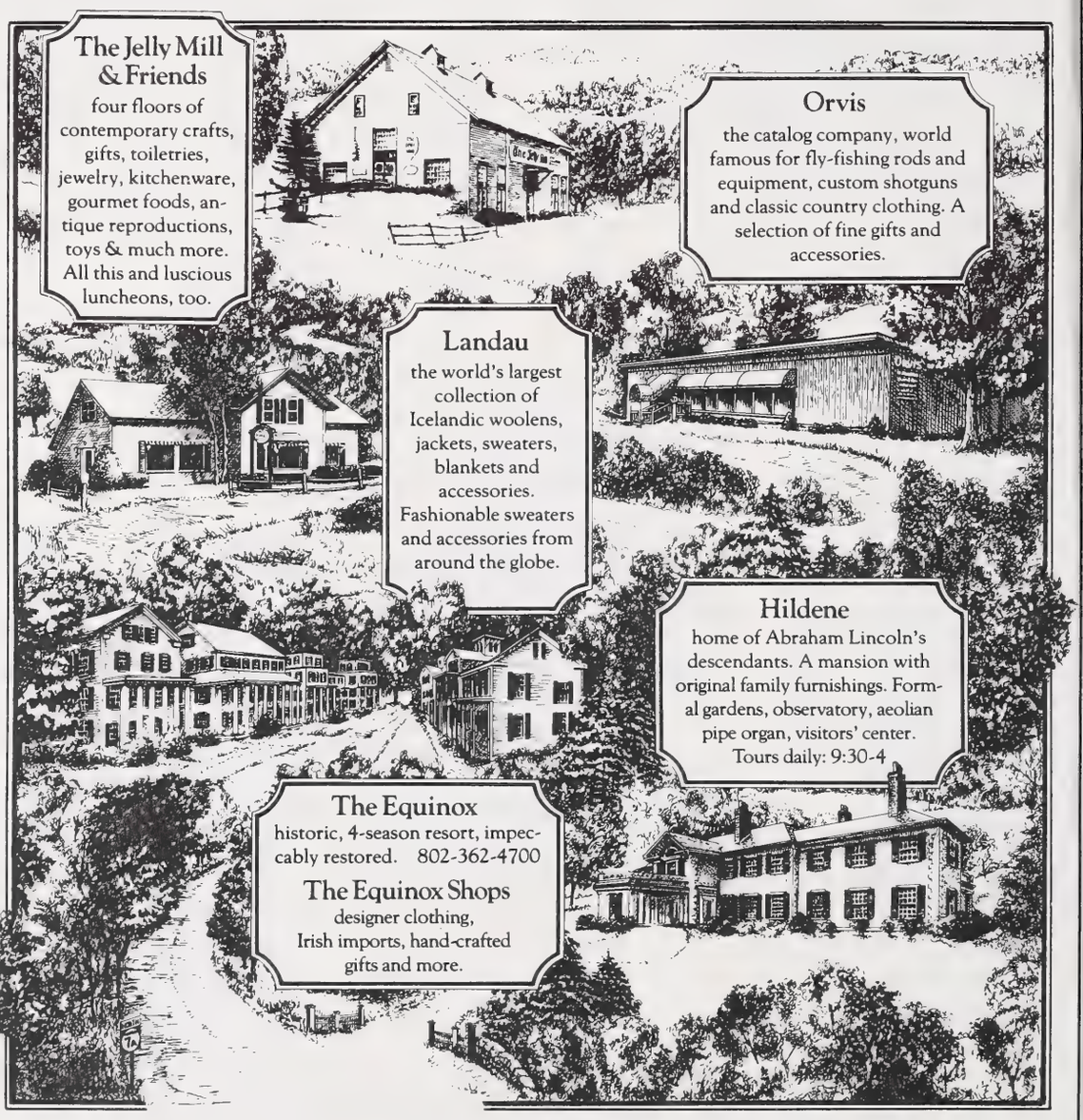

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Saturday, August 6, at 8:30

SEIJI OZAWA conducting

HENZE — Symphony No. 7

Tanz (Lebhaft und beseelt)
[Dance (Lively and soulful)]
Ruhig bewegt [With calm motion]
Unablässig in Bewegung
[With unceasing motion]
Ruhig, verhalten
[Calm, holding back]

INTERMISSION

DVOŘÁK — Cello Concerto in B minor, Opus 104

Allegro
Adagio, ma non troppo
Finale: Allegro moderato

YO-YO MA

The performance of Hans Werner Henze's Symphony No. 7 is part of this year's Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 10.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians as well as to other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Please be considerate. The noise of coughing and candy wrappers is extremely disturbing to the musicians and other concertgoers.

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Baldwin piano

Hans Werner Henze
Symphony No. 7

Hans Werner Henze was born in Gütersloh, Westphalia, on July 1, 1926; he now lives near Rome. The Seventh Symphony was composed between October 15, 1983, and July 28, 1984, for the centennial of the Berlin Philharmonic Orchestra, which gave the first performance on December 1, 1984, under the direction of Gianluigi Gelmetti. Henze himself led the first American performance, with the Cleveland Orchestra, on April 18, 1985. Seiji Ozawa led the Boston Symphony Orchestra's first performances of Henze's Symphony No. 7 in October 1987, in Boston and New York; this is the first Tanglewood performance of the piece. The Seventh Symphony runs about 46 minutes in performance and calls for an enormous orchestra consisting of four flutes (second and third doubling piccolo, fourth doubling alto flute), two oboes and English horn, heckelphone (here replaced by bass oboe), four clarinets (fourth doubling bass clarinet) and contrabass clarinet, four bassoons (fourth doubling contrabassoon), six horns, two trumpets in D and four in C, three tenor trombones, bass trombone, contrabass trombone, bass tuba, three groups of percussion instruments (I: timpani, two tam-tams [very high and high in pitch], two bongos, six tom-toms, maracas, tubular chimes, glockenspiel; II: bass drum, side drum, two bongos, maracas, Chinese gongs, glockenspiel, marimba; III: three suspended cymbals, three tam-tams [medium, low, and very low in pitch], crotales, tambourine, güiro [gourd], whip and vibraphone), celesta, harp, piano, and strings.

German-born (though a resident of Italy for many years), Hans Werner Henze demonstrated his musical interests at an early age, though this led to family tensions at a time (the late '30s) when politics rather than the arts inevitably dominated Ger-

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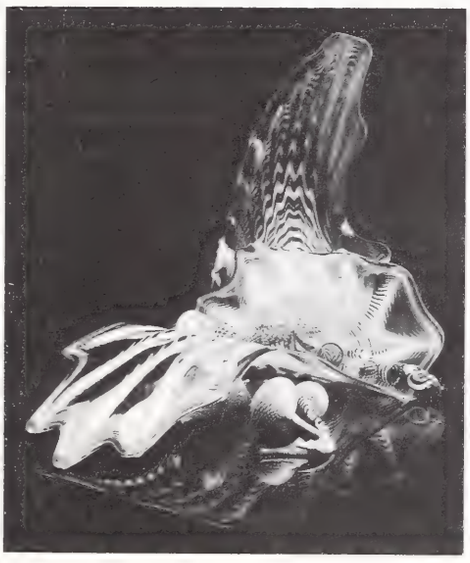
man family life. The experience of chamber music played almost secretly in the partially Jewish household of a friendly neighbor confirmed the composer-to-be in the notion that music was anti-authoritarian, the embodiment of individuality, a view that has remained a powerful part of Henze's musical outlook to this day. He began to compose at about the age of twelve, even before he had begun systematic instruction. When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear complex musical combinations mentally. After the war he began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s he became an eager participant in the summer courses offered at Darmstadt by René Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera.

Unlike his near contemporary Karlheinz Stockhausen and other young composers of the time, like Pierre Boulez, Henze has never sought innovation as a primary goal. Though he has drawn from the twelve-tone system (sensing its usefulness as a means of lyric enrichment), he has also composed in the classical forms (especially variation form, which is central to his style) and the traditional genres of symphony, concerto, and opera. In another respect he differs from Stockhausen, Boulez, and crew in his emphasis on vocal music and on Italianate lyricism even in his instrumental music. ("Singing," Henze has said, "is, quite simply, the manifestation of life.")

In 1953 Henze left Germany and settled in Italy, first near Naples, later closer to Rome. He wrote a large number of varied works that have achieved considerable renown, including operas ranging as widely in character as *The King Stag* (based on Gozzi's fairy tale), *Der Prinz von Homburg* (based on Kleist's tragic drama), *Elegy for Young Lovers* (to an original libretto by W.H. Auden and Chester Kallman), and the satirical social comedy *The Young Lord*, culminating in *The Bassarids* (based on Euripides' *The Bacchae* in a treatment by Auden and Kallman). The last-named was premiered by the Deutsche Oper of Berlin at the Salzburg Festival, a pinnacle of success (though the audience at the Salzburg Festival, which treated the whole affair as a social occasion, not a significant artistic experience, caused the composer to vow that he would never write another opera in the traditional form; most of his later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theatrical works have used the forms more commonly employed in the popular musical theater, where a strain of political commentary is more normal). By this time Henze had already made his first visit to the United States to hear Leonard Bernstein conduct the New York Philharmonic in the premiere of his Fifth Symphony.

By the late 1960s Henze began to re-examine the underlying assumptions of his art; his work became overtly political in expressing his commitment to the New Left and the Socialist revolution. He spent a year in Cuba (1969-70), where he conducted the premiere of his Sixth Symphony. Though his political views had naturally been hinted at in his earlier works, many of which offered criticisms of society's failings, his new works after this time became overwhelmingly political, and many erstwhile admirers feared he had lost his way as an artist. A "secular and military oratorio," *The Raft of the "Medusa,"* conceived as a requiem for Ché Guevara and based on the story made famous by Géricault's painting, caused a scandal at its abortive premiere in Hamburg in 1968. German police invaded the concert hall, arresting the librettist of the new work, Ernst Schnabel, along with students who had draped the stage with a red flag. Henze's response was to compose *Versuch über Schweine* (*Essay on Pigs*) for solo declamation and orchestra.

Throughout much of the '70s Henze's work retained this urgently political cast in theatrical pieces (the vaudeville *La Cubana* and *We Come to the River*, described as "Actions for music") and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. His 1980 opera *The English Cat*, for example, returns to the vein of elegant satire that

Hans Werner Henze

characterized *The Young Lord*. And in the Seventh Symphony—his first symphony in fifteen years, composed on a commission from the Berlin Philharmonic Orchestra for its centennial—he returned to the large abstract instrumental form that has been at the heart of German music since the end of the eighteenth century. (Henze has composed more orchestral music since the Seventh, and he has accepted a commission from the Boston Symphony Orchestra for a new orchestral piece.)

The Seventh Symphony follows the German classical tradition in its division into four substantial movements. The work as a whole runs some three-quarters of an hour, and its movements roughly mirror the traditional pattern of fast-slow-scherzo-finale. Though Henze's comments (reproduced below) refer to sonata form, listeners will find few cues to help them follow the shape of the piece. The composer prefers an attentive listener willing to follow the music where it leads, to learn the "message" of the score from the music itself, without narrative guide. Suffice it to say, then, that Henze's Seventh Symphony is a serious work, filled with a rich variety of material to fill one's attention through many hearings. The large orchestra is presented both *en masse* and in many kaleidoscopic combinations, but most often Henze allows the families of instruments to play and sound together, like the bassoons at the very opening, soon joined by horns, then by low strings. The result is a layered texture, often very thick, but sometimes suddenly thinning out to a single lyrical line. The ideas seem to grow naturally out of those that precede, and to put forth tendrils and shoots like a tropical plant. The image of tropical lushness is entirely appropriate to the density of this score, and perhaps too is Conrad's image of the tropics as the "heart of darkness," for there is much here that is dark and despairing, as well as much that is delicate and ethereal. For all its length and size, it is a score of enormous concentration and passion.

—Steven Ledbetter

The following remarks by the composer on this work are the conclusion of a longer statement, the first part of which reiterates the circumstances of its commissioning and composition as described above; he then speaks of the music of the Seventh Symphony:

Of all my orchestral works, this one, because it was ordered by the [Berlin Philharmonic] Orchestra and as a consequence, composed for the Orchestra, is the most "philharmonical." While composing, I was in the position of a playwright who was writing for a theater that he knows well and for actors acquainted with his style. Here in the symphony, all the orchestral stops are fully drawn, all the possibilities used that I could think of as belonging to such a highly developed apparatus, such an artist's collective—the uncommonly varied range of color, acoustical richness and differentiation—to carry the content of my piece.

What is communicated is not intended to be at all a secret, but it should and will be imparted only through the music itself. I do not wish to preface it with introductions and descriptions. This piece can be understood quite in the sense of my previous occupation with sonata form and the German symphonic style, in the stream of historical development, as a reflection on music, its narrative and pictorial character. Proceeding from our classical canon of beauty and orienting itself upon it, I venture a personal style of presentation and manner of expression and come to my own interpretation of our conflict-ridden time, of the world in which we live and with which we stand in a delicate state of tension.

—Hans Werner Henze
(*English translation by S.L.*)

Antonín Dvořák
Cello Concerto in B minor, Opus 104

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his B minor Cello Concerto in New York, beginning the first movement on November 8, 1894, and the finale on New Year's Day of 1895. He had meanwhile begun the full score on November 18, reaching the finale on January 12, 1895, and completing the whole, "Thanks be to God . . . 9 February 1895, on the day of our [son] Otáček's birthday, Saturday in the morning, 11:30 a.m." A month after he returned home, Dvořák's sister-in-law, Josefina Kaunitzová, with whom he had once been in love, died of a serious illness, leading the composer to substitute sixty bars of new music replacing four measures just before the end (see below). After the last bar, Dvořák wrote in the manuscript: "I finished the Concerto in New York, but when I returned to Bohemia I changed the end completely as it stands here now. Písek, 11 June 1895." The score is dedicated to Dvořák's close friend, the cellist Hanuš Wihan, but the first performance was given by Leo Stern as soloist with the London Philharmonic Society at Queen's Hall under the composer's direction on March 19, 1896. The first American performance was given by the Boston Symphony Orchestra under the direction of Emil Paur at the Music Hall in Boston on December 19, 1896, with Alwin Schroeder as soloist. Erich Leinsdorf led the first Tanglewood performance of the Dvořák Cello Concerto on July 23, 1965, with Leonard Rose as soloist; Yo-Yo Ma was soloist for the most recent Tanglewood performance, on August 14, 1984, under Seiji Ozawa's direction. In addition to the cello soloist, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings, plus triangle in the last movement only.

Dvořák once said that he "studied with the birds, flowers, trees, God, and myself," and even late in life, at the height of his popularity, he described himself as "a very simple person . . . a plain and simple Bohemian *Musikant*." Had the young Antonín followed in the footsteps of his father František, he would have been a butcher and innkeeper. The boy's first exposure to music came from traveling musicians and village bands. He had his first lessons from the village schoolmaster, and he was soon playing violin at his father's inn and elsewhere around town, though his attempts at singing went nowhere. But before he turned twelve he had left school to begin his apprenticeship in butchery. Sent to the nearby town of Zlonice primarily to learn German, he found, however, that musical opportunities beckoned in the person of Antonín Liehmann, the school German teacher who also happened to be the town organist. With Liehmann, Dvořák studied violin, viola, piano, organ, and keyboard harmony. He also copied out parts for the music his teacher provided the town orchestra; on one occasion, Dvořák attempted to sneak in a polka of his own, but at the first rehearsal it was evident that the boy had something more to learn about orchestration: a horrendous din resulted from errors in the parts for the transposing instruments.

When a Prague innkeeping venture undertaken by his father collapsed and an understanding uncle offered to support his musical education, Dvořák was spared the career that had been chosen for him; Liehmann's encouragement, too, played a part in winning František's consent. So Antonín entered the Prague Organ School in 1857 for training as a church musician and organist. During this time Dvořák played viola in the concerts of the St. Cecilia Society in Prague and was very likely an extra player for operatic performances at the Estates Theatre. Upon leaving school, he was also a member of a small band from which grew the orchestra of the Provisional Theatre in 1862. He was principal violist of this orchestra when Richard Wagner led a concert of his own music there on February 8, 1863, and from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist com-

poser. So it was that Dvořák gained considerable practical experience and exposure to symphonic and operatic repertory, all the while supplementing his meager musician's pay by teaching.

In November 1873, Dvořák married Anna Cermáková, the younger sister of his true love, Josefina (both had come to him as music students some years earlier), and the following February he became organist at St. Adelbert's Church in Prague, thereby providing himself a steadier source of income and more time for his composing, the products of which by now included chamber music, two symphonies, a cello concerto in A (dating from 1865, but deemed so unsatisfactory by the composer that he never bothered to orchestrate it), a song cycle inspired by his love for Josefina, and his first two operas, *Alfred* and *King and Charcoal Burner*. By this time, Dvořák had already tasted public success with the performance in March 1873 of his patriotic cantata *Heirs of the White Mountain*, but he had suffered defeat and become increasingly self-critical with the rejection in its first version of *King and Charcoal Burner* that same year. His first two symphonies had in fact been written eight years earlier, and now it was time to throw off outside influences and make a name for himself. In July 1874 he submitted fifteen works, including his Third and Fourth symphonies (the E-flat and the early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto. Both the Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation which grew steadily throughout his life (taking him to Moscow and St. Petersburg in March 1890

Antonín Dvořák

at the invitation of Tchaikovsky, whom he had met in Prague two years earlier), but which never undermined his sense of loyalty to his native land and fellow countrymen.

In the spring of 1891 came the invitation from Jeannette Thurber—a former music teacher who was the wife of a wealthy wholesale grocer, and who had unsuccessfully attempted to establish an English-language opera company in New York in competition with the Metropolitan Opera, thereby losing herself and her husband $1,500,000 —to come to America as Director of the National Conservatory of Music, which Mrs. Thurber had founded in 1885. The decision was a very difficult one for Dvořák, but Mrs. Thurber's persistence won out, and the composer arrived in New York on September 27, 1892, having agreed to the conditions of a two-year contract that included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. It was Mrs. Thurber's aim that Dvořák provide a figurehead for her Conservatory and found an American school of composition, and this first extended stay in the United States produced his *New World* Symphony—composed between January and May

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1893 and premiered by the New York Philharmonic under Anton Seidl on December 15, 1893—as well as his F major string quartet, Opus 96, and the E-flat string quintet, Opus 97, each dubbed "*The American*" and both written during his summer vacation in 1893 at the Czech community of Spillville, Iowa. The father of Dvořák's secretary and assistant, Joseph Kovařik, was schoolmaster, organist, and choirmaster in Spillville, and Dvořák decided to summer there with his wife, six children, a sister, and a maid rather than travel back to Bohemia. This was the happiest time Dvořák spent in America, for here he was entirely free of the hustle-bustle of the big city, where he had avoided social obligations whenever possible, where he had chosen apartment living over hotel accommodations (composing amidst the domestic clatter of the kitchen), where he regularly watched the steamboats depart for Europe (he was also fascinated with trains, but observing their departures was more difficult since he could not get onto the platforms without a ticket and so had to travel up to 155th Street to see them), and where the pigeons of Central Park evoked fond memories of those he raised at his country home in Vysoká, even if he could not get to know the American birds quite so well. But Dvořák obviously did like America enough to sign a second contract with Mrs. Thurber for a third year at the Conservatory—he *was* held in particularly high regard, he enjoyed the traveling, there were significant musical acquaintanceships (among them Anton Seidl of the Philharmonic and Victor Herbert, then head of the cello class at the Conservatory and who, together with Dvořák, was asked by Mrs. Thurber to provide music for a four-hundredth-anniversary observance at the 1892 Chicago World's Fair of Columbus's discovery of America), and there were financial advantages—although once again the decision process was a protracted one, partly because the Thurbers' shaky finances at the time resulted in the com-

Josefina and Anna Čermáková; Dvořák married Anna, shown seated in this picture, about a year after the photograph was taken.

poser's salary coming in only on an irregular basis, partly because Dvořák was once more hesitant to leave his homeland for a long period.

On November 1, 1894, he took up his post as Director of the National Conservatory for a third term—this one spent entirely in New York, thereby making him all the more nostalgic for Bohemia—and it was during this time that he composed his Cello Concerto in B minor. Three people figured prominently in its history besides the composer: Victor Herbert, Hanuš Wihan, and Josefina Kaunitzová. The Irish-born Herbert—best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*, but also a conductor, and himself a cellist fine enough to be principal at the Metropolitan Opera—gave the first performances of his own Second Cello Concerto with Seidl and the Philharmonic on March 9 and 10, 1894. Dvořák, in attendance at the premiere, was delighted with the work, and with his friend Hanuš Wihan in mind as soloist, he soon turned to composing a cello concerto in response to Wihan's request of some time earlier. Cellist of the Bohemian Quartet, Wihan suggested some revisions to the solo line of Dvořák's concerto, some of which were adopted by the composer. On one point, however, Dvořák would not bend: Wihan wrote a fifty-nine bar cadenza for insertion into the finale, but this would have conflicted with Dvořák's conception of the ending as a tribute to his late, beloved sister-in-law Josefina Kaunitzová. While working on the second movement of the concerto, the composer had received word that Josefina was seriously ill, and this prompted him to include, in the middle part of the slow movement, a reference to his song, "*Leave me alone*" ("*Kéž duch můj sám*"), the first of the Four Songs, Opus 82, from 1887-88, and a special favorite of Josefina's. Shortly after Dvořák's return home, Josefina died, and he wrote sixty bars of new, quiet music for insertion just before the end of the last movement. Here, in addition to a poignant reminiscence of the main first-movement theme (all the more touching for its "minor-modeness" in the context of the B major finale), Dvořák brings in another recollection of "*Leave me alone*," giving it now to solo violin in its high register, lovingly harmonized by flutes, before it passes in a further variant to the solo cello. Yet Dvořák ends the music in a burst of high spirits, on, in Otakar Šourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia," and here we have a hint to the character of the work as a whole, which, though a product of the composer's time in America, has nothing in it of that country.

The concerto is brilliantly and vividly scored from the very start, where Dvořák

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typically alternates high and low registers to maximum effect before filling in the orchestral texture (compare, for example, the beginning of the Eighth Symphony*). The writing for the solo instrument is exquisite and virtuosic throughout, and Dvořák's unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: hence, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition (Tovey called the second subject "one of the most beautiful passages ever written for the horn"). The return at the end of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides an unconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn. Dvořák also proves himself a wise master of formal architecture: after introducing *both* principal first-movement themes in the orchestra and then allowing the soloist to expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the dreamily distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the *second* subject before a final joyous and further expansion of the main theme by the soloist leads to the brilliant series of fanfares that brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale (one of them highlighting the solo violin against a series of trills and then harmony at the lower tenth in the solo cello) there lead the composer to a similar sort of architectural foreshortening.

The literature for solo cello and orchestra is not large. Besides the Dvořák, there are the two Haydn concertos, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, in this century, the concertos by Elgar and Walton. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, the admittedly flawed Schumann concerto, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto in 1887 as something of a lark, first saw the score of Dvořák's concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, as far as today's audiences are concerned, the B minor Cello Concerto would seem to hold pride of place, and for good reason: it reminds us that for all his international fame, Dvořák never lost sight of who or what he was—"a plain and simple Bohemian *Musikant*," yes, but one of uncommon skill, sensitivity, and genius.

—from notes by
Marc Mandel

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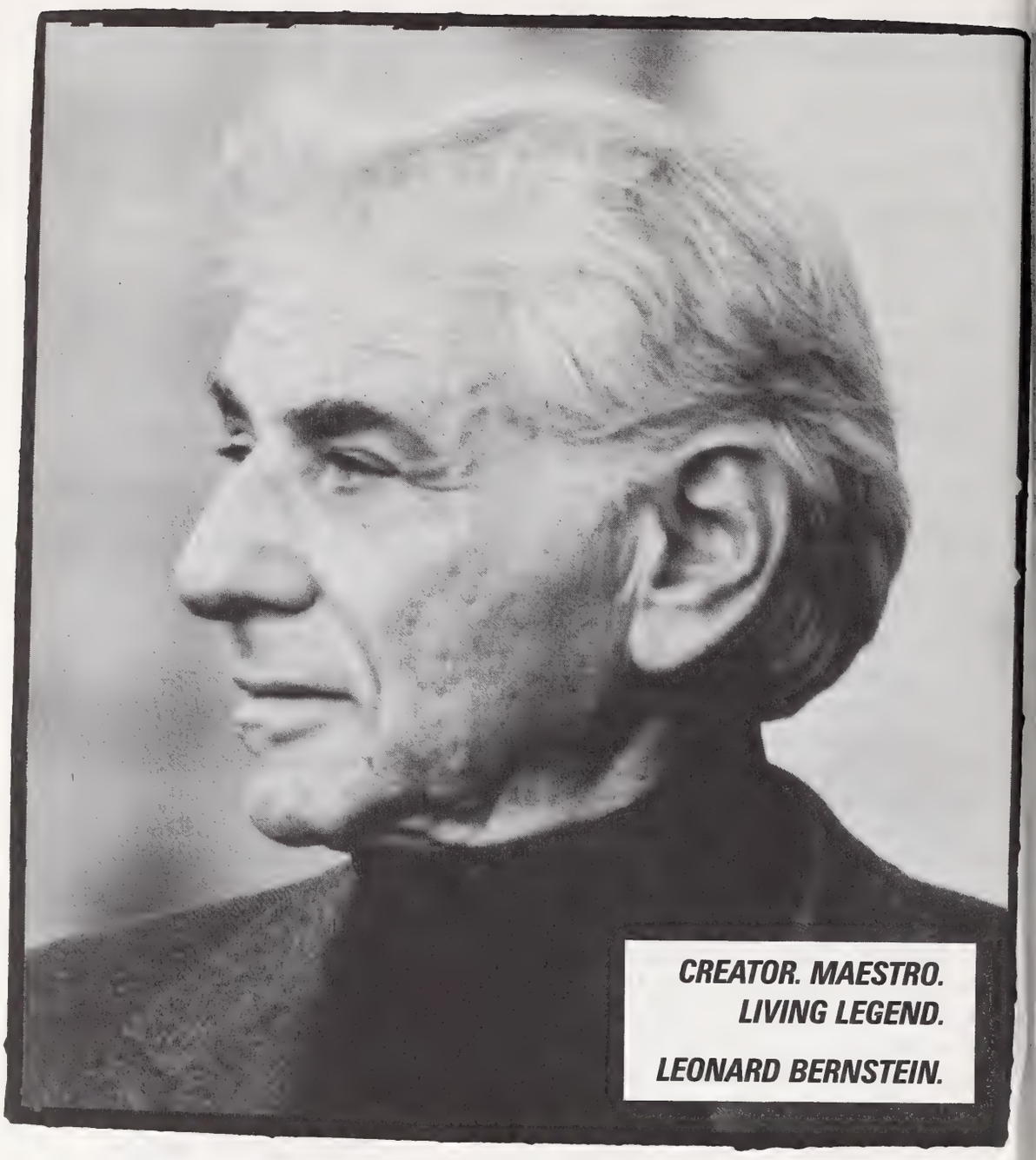
*Other stylistic links between the Cello Concerto and the Eighth Symphony are suggested by the openhearted geniality of their opening movements and the pseudo-martial character of their last-movement themes.



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SCHUMANN — Symphony No. 4 in D minor
(original version)
Andante con moto—Allegro di molto
Romanza: Andante
Scherzo: Presto
Largo—Allegro vivace

INTERMISSION

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace

CLAUDIO ARRAU

FALLA — Suites from *The Three-cornered Hat*

Suite No. 1
Introduction—Afternoon—Dance of the Miller's Wife (Fandango)—The Corregidor—The Miller's Wife—The Grapes

Suite No. 2
The Neighbors' Dance (Seguidillas)—
The Miller's Dance (Farruca)—
Final Dance (Jota)

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Robert Schumann
Symphony No. 4 in D minor, Opus 120

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it: not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place in Düsseldorf on December 30, 1852, the composer conducting. It received its American premiere in New York on March 30, 1856, at a so-called "Sacred Concert" conducted by Carl Bergmann. Boston first heard the symphony the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. Serge Koussevitzky gave the first Tanglewood performance of Schumann's Fourth Symphony on August 13, 1939, and Neville Marriner the most recent, on July 15, 1978. The present performance is the first at Tanglewood of Schumann's original version. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

It is well known that Robert Schumann, in the first flush of happiness at his impending marriage to Clara Wieck, after many obstacles thrown in their path by the girl's father, embarked on his "year of song," 1840, during which he produced nearly 150 songs. The same singlemindedness appeared the following year when, with the enthusiastic encouragement of his new bride, he set out wholeheartedly on the new field of orchestral composition. He had already expressed his desire to do so upon discovering the manuscript of the *Great* C major symphony of Schubert and hearing the rehearsal for the first performance, in 1839 (long after Schubert's death); after that rehearsal he wrote at once to his fiancée:

> Clara, today I was in the seventh heaven. There was a rehearsal of the symphony by Franz Schubert. If only you had been present! It is indescribable, the instruments are men's and angel's voices, and everything is so full of life and spirit, and an orchestration defying Beethoven—and that length, that heavenly length! Like a novel in four volumes, longer than the Choral Symphony. I was utterly happy, and I would have wished for nothing but that you were my wife, and that I should be able to write such a symphony myself.

Early in 1841 he actually did write his first symphony, in B-flat (*Spring*), which was performed at the end of March and proved an instant success. Thus encouraged, he composed the first movement of what later grew into the piano concerto; a biological sport that was in essence a symphony *sans* slow movement (which he first called "Suite," then "Symphonette," and later published as Overture, Scherzo, and Finale); and a second symphony, in D minor. This received its first performance in December with disastrous results. Schumann withdrew the score and held it, unperformed and unpublished, for ten years. In the meantime he wrote what we now know as his Second and Third symphonies. Thus, when he returned to the D minor symphony in 1851 to undertake a complete revision, he called it the Symphony No. 4.

Actually, in its first form, Schumann had hesitated to call the work a symphony at all. The close-knit interlocking of thematic material from movement to movement, and the fact that the movements were intended to be played one after the other without pause (it was common and, indeed, expected in those days for the audience to applaud after each movement), made him hesitate to link the work with the mighty

nine of Beethoven, in whose shadow he knew he was walking, so he first called it a "Symphonic fantasy," possibly with the intention of recalling Schubert's *Wanderer* Fantasy, which likewise rings the changes on a few musical ideas throughout several movements.

By the time Schumann decided to rework the symphony for performance, in 1851, he was determined to express himself as a *German* composer, so he first of all changed all the tempo designations from their original Italian to German equivalents. At that time he was living in Düsseldorf, where he conducted the orchestra that was to give the first performance of the revised piece. Appallingly ineffective as a conductor, he had learned not to trust his players with exposed solos, so in his revision (which involved writing out the score completely anew), he rewrote the orchestration totally, so as to avoid giving any woodwind or brass player an extended solo. So thoroughly did he do this, in fact, that there is only one brief passage in the entire symphony in which a wind instrument (the flute) plays without the support of some other instrument. The result, though its performance finally established the success of the symphony, has generally been deplored. The thickness of the orchestration can give an overall gray effect, especially in the fast movements, where Schumann seems to have felt most ill at ease (he changed the lyrical Romanza least in his process of revision); this may have been useful to him when conducting an orchestra on whose players he could not rely to enter at the right time, and it is absolutely perfect for an orchestra that lacks instruments here and there, but for modern professional orchestras, it has raised a series of problems. Many conductors have simply tacitly reorchestrated Schumann's score, cutting out the instruments that they deem to be superfluous; Mahler did this very sensitively, though perhaps a bit anachronistically, late in the century. Some play the final score as written, but adjust the balances by having the "superfluous" doubling instruments play much more softly than the "leading" instru-

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ment, a solution that has the virtue of retaining Schumann's score. And some conductors, beginning with Johannes Brahms, frankly prefer the earlier version of 1841. Brahms had that score published in 1891 (against the desire of his close friend Clara Schumann, who could not bring herself to believe that Robert's revision was not a complete improvement).*

The decision to get back to the earlier score is not entirely an unmixed blessing, however much one may prefer the orchestration of that version, since in 1851 Schumann made some structural improvements in the music as well, which may be slight, but which are quite significant in tying the work together. Most important of these is the transition from the slow introduction to the fast main section of the first movement, and a similar transition from the third movement to the fourth.

And there are those who advocate creating a new, "definitive" version of the score by using the structural elements of the 1851 version but with instrumentation, as far as possible, like the 1841 version. Though many conductors have toyed with the scoring, none of the versions has been accepted as definitive, and it seems today that the general view is to accept Schumann as he stands, in two different versions, and make such adjustments of balance as seem necessary in rehearsal. In the present performance, Jesús López-Cobos is using the original score of 1841.

All of this is preliminary to the important fact that Schumann's D minor symphony is one of the most ingenious and successful experiments in formal continuity produced in the nineteenth century. The principal musical ideas—three of them, all told—recur throughout the entire work, creating a sense of unity rare in a mid-

*Arthur Nikisch in 1892 performed the interesting experiment of leading the two different versions of Schumann's symphony on two successive weeks at Boston Symphony Orchestra concerts.

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nineteenth-century symphony. At the same time, Schumann's fresh and imaginative reworkings of these ideas never pall, though we hear them many times in the course of the four movements. The first of these themes, the sombre opening idea first heard in strings and bassoons at the very beginning, fills most of the slow introduction until the violins introduce a new figure that gradually speeds up and suddenly turns into the main theme of the fast section. This rhythmic and melodic gesture dominates the movement, continuing into the development section, where it accompanies a martial fanfare figure that constitutes the third of the recurring ideas. It is followed by the welcome relief of a fresh lyrical melody introduced, unexpectedly, in the development section, when it was beginning to look as if the faster rhythmic figure would overwhelm everything.

The slow movement begins with the oboe and cello singing a lyrical ballad, but no sooner is it stated than the introductory theme of the first movement finds an opportunity to return. It soon develops into a lush, major-key passage enriched by a lavish ornamentation on the solo violin, after which the oboe melody recurs.

The stormy and energetic scherzo is built primarily of the opening theme (turned upside down) and the martial figure from the first movement, alternating with a section of languishing and drooping melodies that brings back the violin solo of the Romanza, now sung by the entire violin section. The movement is about to end, it seems, when string tremolos and a version of the first movement main theme lead directly, without break, into the finale, whose rhythmic theme is compounded of yet another version of the martial figure and the first-movement theme. The richness of this finale and the power of its conclusion make it one of the most fully satisfying climaxes of any large-scale Schumann work. Thus, despite the years of concern and work it gave him, and despite the problems it presents us in choosing which version or conflation of the score to perform or hear, the Schumann Fourth remains one of the great touchstones of Romantic sensibility.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. Joseph Battista was soloist for the first Tanglewood performance of Beethoven's Fourth Concerto on August 3, 1947, Serge Koussevitzky conducting (Claudio Arrau was soloist for the concerto's second performance here, also under Koussevitzky, on July 30, 1949). Ken Noda was soloist for the most recent Tanglewood performance, on August 7, 1987, under Andrew Davis. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on

several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response is quiet but startling, because it seems to come in the entirely unexpected key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note. Beethoven's original intention had been to have the orchestra answer, conventionally, in G, though the B major did occur as a passing harmony during the orchestra's first phrase. His afterthought, reharmonizing the orchestra's phrase, produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his

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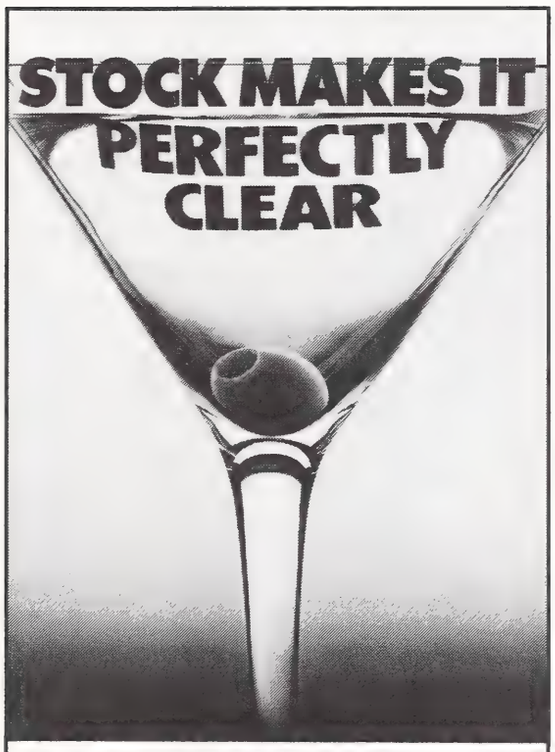
customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a fortissimo orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this



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concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's fortissimo restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. It was no less a personage than Franz Liszt who interpreted the movement as Orpheus calming the Furies of the underworld. The image is more appropriate than most such explanations. Certainly the orchestral strings, with their perpetual unison and sharp staccati throughout (until the last few bars), avoid any feeling of softness or even humanity, while the piano urges and pleads with increasing urgency, finally overcoming the opposition of the strings sufficiently to end their hard unison, persuading them to melt into harmony. (Liszt no doubt came upon the image of Orpheus from Gluck's very similar musical treatment of the scene with the Furies in his *Orfeo*; there is, however, no evidence that Beethoven actually had this scene in mind when writing the concerto.)

The second movement ended in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the move-

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ment rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

—S.L.

Manuel de Falla
El Sombrero de tres picos (The Three-cornered Hat)

Manuel de Falla y Matheu was born in Cadiz, Spain, on November 23, 1876, and died in Alta Gracia, Argentina, on November 14, 1946. His ballet El Sombrero de tres picos *(*The Three-cornered Hat*) was originally composed as music for a mime-play with the title* El corregidor y la molinera (The Corregidor and the Miller's Wife), *which was first performed in Madrid on April 7, 1917, with Joaquin Turina conducting. It was revised and given its present title for a production by Diaghilev's Ballets Russes, the first performance taking place in London's Alhambra Theatre on July 22, 1919, under the direction of Ernest Ansermet. The scenario is by G. Martinez Sierra, adapted from a story by Alarcon. The first Tanglewood performance of music from* The Three-cornered Hat *was of the Suite No. 2, under Eleazar de Carvalho on August 3, 1956. The most recent performance was of the complete score, under Charles Dutoit's direction, on August 3, 1984, with mezzo-soprano Janice Taylor. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, harp, timpani, xylophone, wood block, triangle, castanets, side drum, suspended cymbal, crash cymbals, bass drum, tam-tam, celesta, piano, strings, and mezzo-soprano voice (the singer, in stage productions, being seated in the orchestra).*

Pedro de Alarcon's popular 1874 tale *El Sombrero de tres picos* (*The Three-cornered Hat*), which tells the tale of the ill-fated attempts by the corregidor—the resident magistrate—of a small Spanish town to seduce the pretty wife of the local miller, is filled with humor and keen observation. Already in the 1890s it was used as a source of, of all things, a German opera. The great German art-song composer Hugo Wolf had devoted years to the composition of *Der Corregidor*, a unique by-blow of his musical output, and almost forgotten today. Wolf's interest in Spain, as indicated by his *Spanish Songbook*, settings of Spanish lyric poetry in German translation, made Alarcon's story a natural choice for his attempt at comic opera. Though filled with much beautiful music, including some of the "Spanish" songs in orchestral garb, *Der Corregidor* has proved too weighted with Wagnerian techniques to float as a light comedy, except for rare revivals in Germany. It is very unlikely that Manuel de Falla had ever heard of Wolf's setting when he undertook to write music for a theatrical version. The main difficulty in putting the story on stage was minimizing the number of sets, which forced the removal of one of the most striking characters of the original story.

As Alarcon told it (claiming that he was retelling an old ballad that supposedly had a basis in fact), the corregidor, the representative of the law, is tempted to break the

law by the entrancing beauty of the miller's wife, a young woman from "the North" who has married an ugly older man, but one who is astute and humorous. The original story involved details and locales that could not be worked into the somewhat simplified ballet version—including the miller's "revenge," dressing in the corregidor's clothes and cheerfully going to visit that magistrate's attractive wife. That lady makes only a token appearance in the ballet, though in the original story she dominated the donouement.

In turning the story first into a mimed stage piece, then a ballet, the collaborators simplified things by omitting the ending at the corregidor's residence entirely and restricting the location to the outside of the miller's house. Of course, Spanish audiences would know all the details of the story in any case, but for others the plot has had its confusing elements. Still, the warmth, color, and Spanish flavor of Falla's music made the ballet one of his most successful works and the last big international success of Diaghilev's company. The original production sported a set designed by Pablo Picasso and the brilliant dancing of Leonide Massine as the miller. The individuals in the story are delightfully characterized by Falla's music, which sometimes quotes fragments of traditional tunes and works them into a symphonic web as the characters become intertwined in their story.

The suites from *The Three-cornered Hat* follow the sequence of the full ballet; the entire plot is summarized here, for the sake of comprehensibility, but the portions not contained in the suites are set off between brackets.

There is a brief introduction, composed for the London ballet performance in order to give the audience time to admire Picasso's drop curtain. As the curtain rises, the miller and his wife go about their business. Each is represented by a fragment of folk song, the wife by a fragment of a *jota* from Navarre (the region from which she hails) heard as a fragment in the full orchestra and later to be developed as the final

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dance, the miller by a tune from Falla's *Seven Spanish Folk Songs*, presented in the cellos and bassoons in answer to the wife's tune. Though the couple is devoted to each other, neither can resist a little flirting. [A dandy comes by ogling the wife. Then comes a procession including the corregidor, his wife, and their retinue. The corregidor is captivated by the miller's wife, but when he notices his own wife observing him, he departs quickly. The miller meanwhile pretends to flirt with a servant girl carrying a pitcher from the mill. Soon they hear the corregidor returning (bassoon solo), and the miller is certain that the magistrate is returning alone to woo his wife. She, however, hides her husband behind the tree and bids him watch the proceedings.] As the corregidor arrives, she pretends not to see him and dances a **Fandango** (**Dance of the Miller's Wife**). The magistrate interrupts her and offers himself in a grotesquely polite little tune in the bassoon. The miller's wife laughs and begins teasing him by pretending to offer grapes from the arbor, but every time he comes close to take one (or to attempt a kiss), she dances out of reach. [Finally he grabs her and tries to kiss her, but he slips in his eagerness and goes sprawling. The miller rushes up, pretending to have just arrived. He and his wife help the corregidor to his feet and brush him off—a little more vigorously than mere politeness would require!—before letting him go on his way in some disgust and with threatening gestures. Husband and wife laugh and celebrate in merry dance, concluding together the fandango that the wife had started earlier.]

Part Two opens that evening with the **Seguidillas**, a dance by the neighbors who have gathered to celebrate St. John's Eve. It is an Andalusian night, filled with the

Pablo Picasso's portrait of Falla

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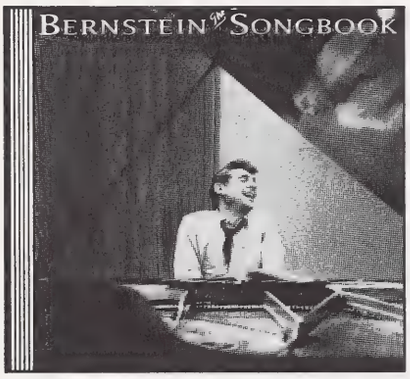

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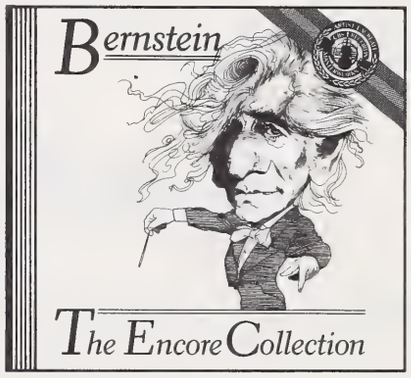

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perfume of flowers and the rhythm of guitars. The miller's wife asks her husband to dance. He performs a vigorous **Farruca** (composed as a late addition to the score to give Massine a big solo number), a macho dance obviously intended for his wife's benefit. [Suddenly "fate knocks at the door"—quoting Beethoven's Fifth Symphony! It is the bodyguard of the corregidor, come to arrest the miller and carry him off. The neighbors, intimidated, depart, leaving the miller's wife alone. Now the off-stage mezzo-soprano sings again, with a warning:

Por la noche canta el cuco	At night the cuckoo sings,
Advirtendo a los casados	warning the married couple
que corran bien los cerrojos	to bolt their door tightly
que el diablo esta desvelado!	since the devil has awakened!
Cucu! Cucu! Cucu!	Cuckoo! Cuckoo! Cuckoo!

The miller's wife withdraws into the house. The clock strikes nine. Suddenly the corregidor returns. He dismisses his bodyguard and approaches the house with the mincing steps of a ludicrous overaged Don Juan (the music is that of an old-fashioned courtly dance—almost a minuet). As he attempts to cross the bridge, he falls into the stream, attracting the attention of the miller's wife as he tries to get out. The attempted seduction is a total failure. After threatening him with her husband's rifle, the miller's wife escapes, leaving her dripping suitor to remove his clothes and climb into the miller's bed. Just at this moment the miller returns, having escaped his captors. Furious at seeing the garb of the corregidor on his doorstep, he picks up his rifle and seems about to use it on his rival when he notices the three-cornered hat and gets a better idea. Dressing up in the corregidor's clothes, he writes a message on the wall: "Sir Corregidor, I am off to avenge myself; the Corregidora, too, is very handsome."

No sooner has he left than the corregidor peers out to see if he is alone; he is astonished to discover his clothes gone and furious at the message he sees on the wall. In a frenzy he dresses in the miller's clothes and is about to go off in pursuit when his own guardsmen come and, mistaking him for their escaped prisoner, arrest him. The miller's wife returns, having failed to locate her husband. She sees him (apparently) struggling with the corregidor's guards and begins to join in the fray. Spectators begin to gather, attracted by the noise, and finally the miller appears, still in the official uniform of the magistrate.] Identities are quickly clarified, husband and wife are reconciled, and the poor corregidor, who has already received numerous cuffs from the populace (with whom he is quite unpopular) is seized by the bystanders and tossed in a blanket while everyone joins in a general dance of rejoicing (**Jota**), a final transmutation of the wife's theme heard at the beginning of the ballet.

—S.L.

Yo-Yo Ma

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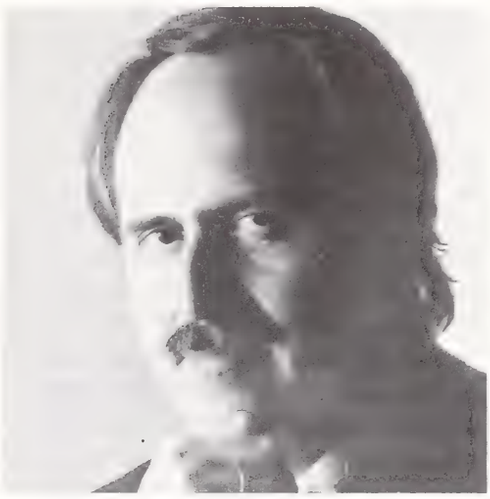
Cellist Yo-Yo Ma gave his first public recital when he was five and was being compared with such masters as Mstislav Rostropovich and Pablo Casals by the time he was nineteen. He has now appeared with eminent conductors and orchestras in all the music capitals of the world. Highly acclaimed for his ensemble playing, Mr. Ma is deeply committed to performing and recording the vast chamber music literature. He has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips and recorded an album of Schubert quartets with them. His collaboration with pianist Emanuel Ax has led to many recordings, including the complete Beethoven and Brahms cello sonatas. Mr. Ma and Mr. Ax also play trio performances with Young Uck Kim; their recording of the Dvořák trios was released this May. Mr. Ma has also collaborated with Isaac Stern in various projects, including recent releases of the Brahms Double Concerto with the Chicago Symphony and a Brahms piano quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, Yo-Yo Ma has won Grammy awards each year from 1983 to 1986. Future projects include the Schumann Cello Concerto with the Bavarian Radio Orchestra under Sir Colin Davis. Mr. Ma is also committed to teaching. At Tanglewood, in addition to appearing with the Boston Symphony Orchestra and in chamber ensembles, he teaches at the Tanglewood Music Center, where his four-week residency this summer is made possible by the Louis Krasner Fund endowed by Marilyn Brachman Hoffman. In addition, he currently serves on the Massachusetts Council on the Arts and Humanities. Last summer, besides appearances at Tanglewood and with the Philadelphia Orchestra at Saratoga, he performed with Emanuel Ax and Young Uck Kim at the Mostly Mozart Festival. On the same program, he was joined by students from the Tangle-

wood Music Center in the Mendelssohn Octet. Highlighting Mr. Ma's 1987-88 season was a tour with Isaac Stern and Emanuel Ax throughout the Far East and the United States, culminating at Carnegie Hall. He again teamed with Mr. Ax for duo-recitals at home and in Europe, and he toured with and recorded the Barber and Britten cello concertos with David Zinman and the Baltimore Symphony. This past spring he toured the U.S.S.R. and performed the complete Bach cello suites in San Francisco, Pasadena, and Boston. The 1988-89 season brings trio concerts throughout Germany and Belgium with Peter Serkin and Gidon Kremer, and orchestral dates with the New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Minnesota Orchestra, St. Louis Symphony, and Royal Philharmonic. In addition, a new concerto is being written for him by H.K. Gruber.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he lives in Winchester, Massachusetts, with his wife Jill, son Nicholas, and daughter Emily. At present he plays a Montagnana cello from Venice made in 1733. Mr. Ma made his Boston Symphony Orchestra debut in February 1983 and has since performed regularly with the orchestra at Symphony Hall, at Tanglewood, and on tour; he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Seiji Ozawa and the orchestra for CBS Masterworks.

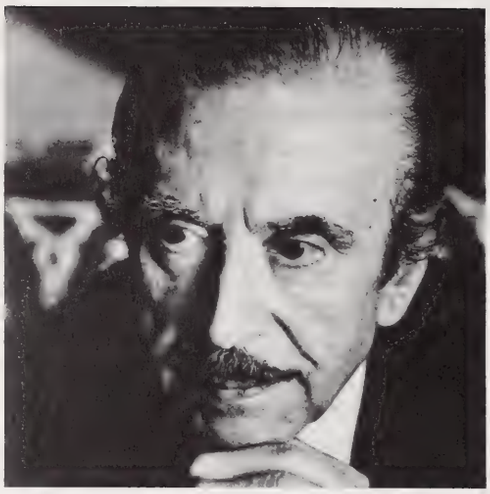
Jesús López-Cobos



Music director of the Cincinnati Symphony Orchestra, Jesús López-Cobos has built a wide-ranging international career in opera and with major orchestras. Since 1971 he has been affiliated with the Deutsche Oper in Berlin, where he was later chosen to replace Lorin Maazel as general music director. He is also the principal conductor and artistic director of the Orquesta Nacional de España in Madrid. Born in Spain, Mr. López-Cobos graduated with a degree in philosophy from the University of Madrid. When he began conducting the university choir there, he had no formal training in music, but his talent was so apparent that he was encouraged to begin study. In 1966 he entered the conducting classes of the late Hans Swarowsky in Vienna; three years later he won first prize in the Besançon Conducting Competition and made his professional conducting debut, in opera at Venice's Teatro La Fenice, and in concert in Prague. His career is now balanced almost equally between opera and concerts. Working with many European and American opera companies, he has been highly praised for his appearances at La Scala in Milan, at London's Royal Opera House at Covent Garden, at the Metropolitan Opera, and at the Berlin Opera. Mr. López-Cobos made his debut appearances with the London Symphony, the Royal Philharmonic, and the Philharmonia Orchestra in 1976, leading

to many subsequent engagements in London and at the Edinburgh Festival; he was principal guest conductor of the London Philharmonic from 1981 to 1986. He has also appeared with the Radio Symphony Orchestra of Berlin, the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Vienna Philharmonic, the Vienna Symphony, L'Orchestre de la Suisse Romande, the Danish Radio Orchestra, the Oslo Philharmonic, the North German Radio Orchestra of Hamburg, the Munich Philharmonic, the Zurich Tonhalle, and the Israel Philharmonic. Since his American debut in 1978 with the Los Angeles Philharmonic, he has also appeared with the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Philadelphia Orchestra, and the Pittsburgh Symphony, in addition to his work with the Cincinnati Symphony. Mr. López-Cobos's appearances in recent seasons have included a controversial new *Ring* cycle in Berlin, at both the Berlin Festival and later in Japan; a new production of *Oberon*, also in Berlin; a Japanese tour with the Orquesta Nacional de España; and Verdi's *Un ballo in maschera* at London's Royal Opera. The 1987-88 season has found him in Madrid and in Cincinnati, in addition to summer engagements at the Riverbend Festival, the Hollywood Bowl, and at Tanglewood, where he makes his first appearance with the Boston Symphony Orchestra. Mr. López-Cobos's recordings include *Lucia de Lammermoor* and Rossini's rarely performed *Otello*, on Philips; aria albums with José Carreras, also on Philips; orchestral works of Respighi, Bizet, and Liszt, on Decca; the Bruch Violin Concerto No. 2 with soloist Itzhak Perlman, on EMI; guitar concertos by Villa-Lobos and Schifrin with soloist Angel Romero, on Angel; and a recent release with the Cincinnati Symphony of Falla's *Three-cornered Hat*, on Telarc. Honored by his country for his artistic achievements, Mr. López-Cobos was the first recipient of the Prince of the Asturias Award, presented to him by the Spanish government in 1981.

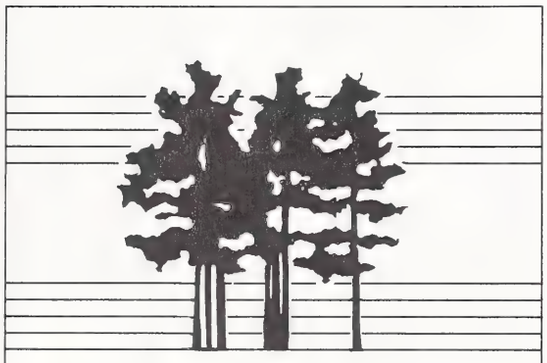
Claudio Arrau



Throughout a long career spanning continents and most of this century, pianist Claudio Arrau has achieved fame as a celebrated interpreter of Beethoven, Mozart, Schubert, Schumann, Brahms, Chopin, Liszt, and Debussy. At eighty-five, Mr. Arrau still plays some fifty to sixty concerts each season in the music capitals of the world. In May 1984, as a symbol of peace, he returned to perform in Santiago, Chile, after an absence of seventeen years; his six concerts were heard and seen on television by eighty per cent of the nation, and his free concert for students at the Metropolitan Cathedral drew 11,000 listeners (4,000 of them standing in the cathedral's plaza, in the rain) in an outpouring of gratitude and adoration. Mr. Arrau's recordings include the complete Beethoven piano sonatas and concertos, the two Brahms concertos, the Liszt concertos, the complete Chopin works for piano and orchestra, and the Grieg and Schumann concertos, as well as solo works by Schumann, Chopin, Liszt, Mozart, Schubert, and Debussy. To honor his eightieth birthday in 1983, Philips records issued "The Arrau Edition" of fifty-nine records in eight albums, while CBS and EMI each issued three-record retrospective albums. Mr. Arrau recently completed his third set of the five Beethoven concertos, this time with the Dresden Staatskapelle under Sir Colin Davis, as well as the

complete Mozart piano sonatas, Beethoven's *Diabelli* Variations, and more Beethoven sonata recordings. The book *Conversations With Arrau*, by Joseph Horowitz—part biography, part reminiscence, part testimony—has won international acclaim, with printings in New York, London, Germany, Milan, Buenos Aires, Paris, and Tokyo. Mr. Arrau's eightieth and eighty-fifth birthday years have seen him add considerably to his list of awards. In May 1987 he made his sixth triumphant tour of Japan.

A child prodigy, Claudio Arrau was born in Chillan, Chile, on February 6, 1903. Following his first recitals as a child, at five in Santiago and at seven in Buenos Aires, he moved with his family to Berlin, where he studied on a government scholarship for more than ten years. He made his formal debut at eleven, played under Arthur Nikisch at twelve, and made his Berlin Philharmonic debut under Karl Muck at seventeen. When he was twenty, Mr. Arrau performed for the first time in the United States, with the Boston Symphony under Pierre Monteux, with the Chicago Symphony under Frederick Stock, and in recital at Carnegie Hall. After his return to Berlin, he won first prize in the International Geneva Concours of 1927 and embarked on his world career in earnest, including two tours of the Soviet Union in 1929 and 1930; he also began playing his celebrated series of piano cycles in Berlin. In 1935 he was the first pianist ever to play J.S. Bach's complete keyboard works, in twelve recitals; in subsequent seasons he played all the Beethoven and Mozart sonatas, as well as cycles of music by Schubert and Weber. His return to the United States for a Carnegie Hall recital in 1941 capped his international fame. In 1962, during Lincoln Center's opening season, Mr. Arrau was the first pianist to play four sold-out Beethoven recitals in what is now Avery Fisher Hall. In April 1980 he celebrated the sixtieth anniversary of his Berlin Philharmonic debut and was awarded that orchestra's highest honor, the Hans von Bülow Medal. Since his Boston Symphony Orchestra debut with Chopin's Piano Concerto No. 2 in February 1924, Mr. Arrau has also performed music of Brahms, Beethoven, Mozart, and Weber with the orchestra, appearing most recently in March 1980 as soloist in the Schumann concerto under Colin Davis's direction in Boston and New York. He has recorded the Schumann and Grieg concertos with Colin Davis and the orchestra for Philips records.



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Weekend Prelude

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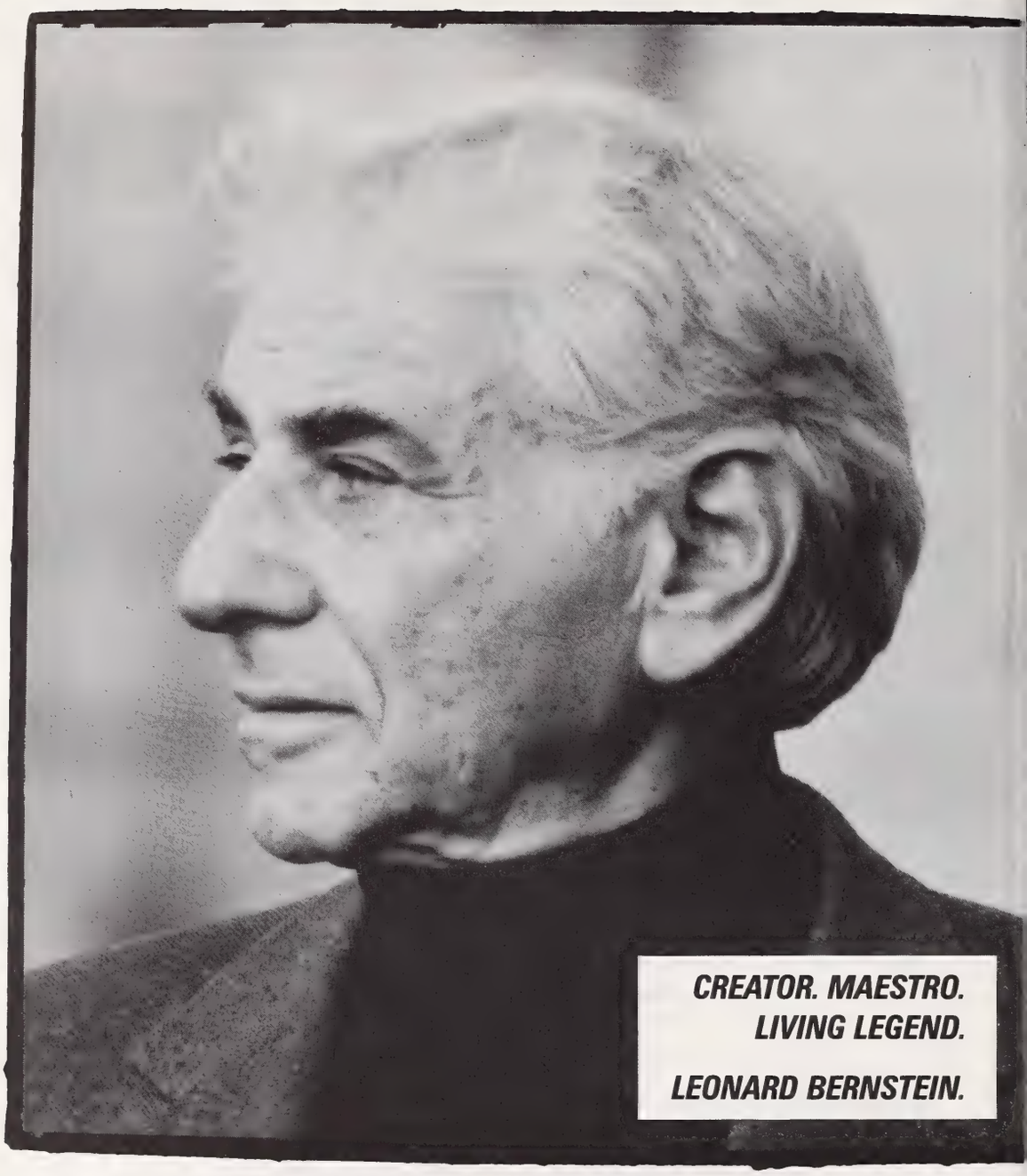
with CHARLES KAVALOVSKI, horn
DANIEL KATZEN, horn
ANN HOBSON PILOT, harp
DENNIS HELMRICH, piano
MARTIN AMLIN, piano

BRAHMS — Four Songs for women's chorus, two horns, and harp, Opus 17
- Es tönt ein voller Harfenklang
- Lied von Shakespeare
- Der Gärtner
- Gesang aus "Fingal"

DVOŘÁK — Three Male Choruses, Opus 43, with piano, four-hands
- Grief
- Miraculous Water
- The Maiden in the Forest

BRAHMS — *Liebeslieder Waltzes*, Opus 52, for mixed chorus and two pianos

Baldwin piano



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Morton Gould, *President*

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Notes

Johannes Brahms was one of the greatest masters of choral writing, a fact in large part attributable to his long and careful study of the great choral composers of the Renaissance and Baroque eras. In an age of harmonic experimentation, when the linear approach required by counterpoint was not much fostered by many composers, Brahms developed his contrapuntal technique to a degree scarcely matched by any musician of his century. But he was, of course, no dry theoretician; his technique was allied to a rich musical imagination, and he used canonic imitation, for example, as a way of compressing his forms. These contrapuntal feats, though, were more the product of his middle and later years, and reflected his century's rediscovery of "early music," which came hand in hand with the beginnings of modern musicology. Before that, Brahms had composed a number of choral works in a style that is more accurately described as "choral song," partsongs, usually with instrumental accompaniment, mostly on lighthearted texts dealing with love or the beauties of the natural world.

After his early concert tours, Brahms returned in 1859 to his native Hamburg, where he remained for three years (until his permanent move to Vienna). There he founded a women's chorus, which he directed throughout his years in Hamburg. Rather quickly he composed a set of choral songs for women's voices with the striking accompaniment—quintessentially romantic!—of two horns and a harp. Brahms conducted the first three songs in a performance on May 2, 1860; the set was published as Opus 17 two years later.

The Four Songs are not in any sense a cycle, but simply a group of songs linked by the choice of accompanying instruments. From the very outset the horn sounds a

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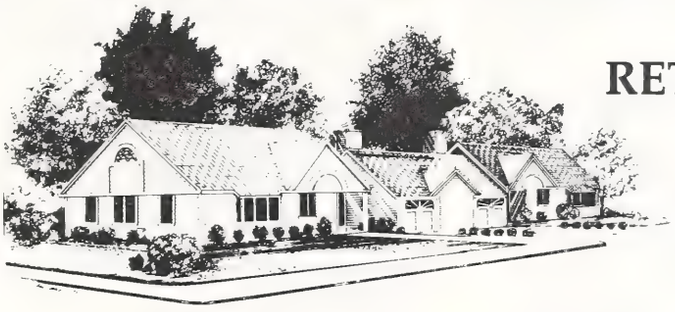

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characteristically Brahmsian note, a motif that recurs in the composer's music again and again, and the harp's entrance anticipates the opening words of the chorus. The second song is a straightforward setting of a lyric from Shakespeare's *Twelfth Night* in the classic German translation by Schlegel. *Der Gärtner* sets one of the many song lyrics embedded in Joseph von Eichendorff's wonderfully fresh and romantic novella *Aus dem Leben eines Taugenichts* (*From the Life of a Good-for-Nothing*); the principal character of the story constantly expresses his love and longing in song, and *Der Gärtner* is replete with the romantic themes of distance from a seemingly hopeless love and the anticipation of death. The final song turns still darker with a striking passage drawn from *Fingal*, an epic poem first published in the 1760s. It purported to be by Ossian, a Gaelic bard of the third century, and its publication was enormously influential in Germany, where literature, painting, and music continued to show Ossianic themes well into the next century—despite the fact that the epic poem had been proved to be a substantial fake, cooked up by one William MacPherson, who claimed to have discovered the texts that he "translated." Brahms chose a passage describing the lamentation over the death of the hero Trenar, and set it with a persistent, sombre dactylic rhythm in which the harp summons up the sound of bardic singing and the horns offer a keening lament to the sound of the women's voices.

Brahms: Four Songs, Op. 17

Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang,
Den Lieb' und Sehnsucht schwellen,
Er dringt zum Herzen tief und bang
Und lässt das Auge quellen.

O rinnet, Tränen, nur herab,
O schlage, Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
Verloren ist das Leben!

—*Friedrich Ruperti*

The harp's full tone resounds

The harp's full tone resounds,
swelled by love and longing;
it presses into the heart deeply and fearfully
and brings tears to the eye.

Oh run, you tears, and flow,
oh beat, heart , with trembling.
Love and happiness sank into the grave,
and life is now lost.

Lied von Shakespeare

Komm herbei, komm herbei, Tod!
Und versenk in Zypressen den Leib,
Lass mich frei, lass mich frei, Not,
Mich erschlägt ein holdseliges Weib,
Mit Rosmarin mein Leichenhemd,
O bestellt es!
Ob Lieb' ans Herz mir tödlich kommt,
Treu' hält es.

Keine Blum', keine Blum' süss
Sei gestreut auf den schwärzlichen Sarg.
Keine Seel', keine Seel' grüss
Mein Gebein, wo die Erd' es verbang.

Um Ach und Weh zu wenden ab;
Bergt alleine
Mich, wo kein Trauer wall' ans Grab
Und weine.

—*A.W. Schlegel, after Shakespeare*

Song from Shakespeare

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown,
A thousand thousand sighs to save,
Lay me, O where
Sad true lover never find my grave
To weep there.

—*Shakespeare,* Twelfth Night *(II,4)*

Der Gärtner

Wohin ich geh' und schaue,
In Feld und Wald und Tal,
Vom Berg hinab in die Aue:
Viel schöne, hohe Fraue,
Grüss' ich dich tausendmal.

In meinem Garten find' ich
Viel Blumen, schön und fein,
Viel Kränze wohl draus wind' ich
Und tausend Gedanken bind' ich
Und Grüsse mit darein.

Ihr darf ich keinen reichen,
Sie ist zu hoch und schön,
Die müssen alle verbleichen,
Die Liebe nur ohne Gleichen
Bleibt ewig im Herzen stehn.

Ich schein' wohl froher Dinge,
Und schaffe auf und ab,
Und ob das Herz zerspringe,
Ich grabe fort und singe
Und grab' mir bald mein Grab.

—Joseph von Eichendorff,
"Aus dem Leben eines Taugenichts"

The Gardener

Wherever I hike and look,
in field, forest, or valley,
from the mountain down to the meadow:
most beautiful, noble lady,
I greet you a thousand times.

In my garden I find
many flowers, fair and delicate,
and I weave many wreaths out of them,
binding a thousand thoughts
and greetings into them.

I cannot offer even one to her;
she is too high and fair.
They will all fade away,
but my love without compare
will remain ever in my heart.

I seem to be in a good mood
and bustle here and there,
and though my heart may burst,
I dig on, and sing,
and soon I'll dig my grave.

Gesang aus "Fingal"

Wein' an den Felsen der brausenden Winde,
Weine, o Mädchen von Inistore!
Beug' über die Wogen dein schönes Haupt,
Lieblicher du als der Geist der Berge,
Wenn er um Mittag an einen Sonnenstrahl
über das Schweigen von Morven fährt.
Er ist gefallen, dein Jüngling liegt darnieder,
Bleich sank er unter Cuthullins Schwert.
Nimmer wird Mut deinen Liebling mehr reizen,
Das Blut von Königen zu vergiessen.
Trenar, der liebliche Trenar starb,
O Mädchen von Inistore!
Seine grauen Hunde heulen daheim,
Sie sehn seinen Geist vorüberziehn.
Sein Bogen hängt ungespannt in der Halle,
Nichts regt sich auf der Heide der Rehe.

—Ossian [William MacPherson];
anonymous German translation

Song from "Fingal"

Weep on the rocks of the roaring winds,
weep, O maiden of Inistore!
Incline your beautiful head over the waves,
You, lovelier than the mountain spirit,
when at midday he travels on a sunbeam
over the silence of Morven.
He is fallen, your youth lies there,

pale he sank under Cuthullin's sword.
Never again shall boldness entice your beloved
to spill the blood of kings.
Trenar, fair Trenar died,
O maiden of Inistore!
His gray hounds are howling at home,
they see his spirit pass by.
His bow hangs unstrung in the hall,

nothing moves on the heath of the deer.

—translations by S.L.

Dvořák's output of partsongs is smaller than that of Brahms, but it contains a number of delicious evocations of Slavic folk song that are all too rarely heard because singers are hesitant to attempt the unfamiliar language. Most of his choral songs are unaccompanied, but the set of Three Male Choruses (*From a Bouquet of Slavonic Folk*

Songs), Opus 43, has a piano accompaniment, arranged for four-hands performance by the composer's friend Josef Zubaty. Dvořák composed them between December 21, 1877, and January 6, 1878. The songs are settings of folk poems, the first and third Slovak, the middle number Moravian. The piano accompaniment enlivens the set with its elegant, folklike figuration, its "sprung" rhythms so characteristic of eastern European folk music (the rhythmic character of the introduction to *Divná voda* [*Miraculous Water*] is strikingly reminiscent of passages in the popular *Dumky* Trio).

Dvořák: Three Male Choruses, Op. 43

Žal

Travička zelená,
kade já chodievám,
lebo ju já často
slzami polievám.

Ústa mi zpievajú,
oči sa mi smějú,
ale od srdéčka
slzy sa mi lejú.

Nie proto si zpievám,
bych bola veselá,
ale proto zpievám,
bych žiale zabola.

Žiale moje
žiale smutné,
osiralé,
ako ta rosička
na zelenej trávě.

Ještě tu rosičku
větriček oduje,
a mňa zarmúcenú
nik něpolutuje!

Grief

Green grass grows
wherever I walk;
that's because I
shed my tears on it.

My lips sing,
my eyes smile,
but from my heart
tears flow.

I do not sing
to be gay,
but I sing
to forget sorrow.

My sad,
sad sorrow,
you are
as lonely as dew
on the green grass.

At least the dew
will have comfort from the wind,
but none will have compassion
on my grief.

Divná voda

Na tom našem dvoře
to je voda, Bože!
kdo se jí napije,
zapomnět nemože.

Napil se jí, napil,
šohajíček z rána,
nemohel zapomnět
do svatého Jana.

Do svatého Jana.
do svaté Trojice,
memohel zapomnět
své švarné dievčice.

Miraculous Water

In that back yard of ours,
oh God, we have a spring!
Whoever tastes its water
can never forget.

A dashing young man
drank it one morning
and could not forget
'til the feast of St. John.

'Til the feast of St. John,
and even 'til Trinity Sunday,
he could not forget
his beautiful sweetheart.

Děvče v háji

Viděu som dievčatko
po háji zelěnom,
čo mu těkly slzy
po líčku červenom,
žalostno plakala
i lomila ruce,
němohla ukrotit'
svoje smutné srdce.

Ztratila som poklad
od srdéčka mého,
ako ta hrdlička,
čo ztratí milého,
ked' sa jej chce píti,
lěti na studničku,
trepoce kridlama,
zamútí vodičku.

The Maiden in the Forest

I saw a young maiden
in a green grove;
tears were flowing
down her red cheek.
In sorrow she wept,
wringing her hands;
she could not calm
her sad heart.

I have lost the
treasure of my heart,
like the turtle dove
that has lost her loved one.
When she wishes to drink
she flies to a fountain,
flutters her wings
to cloud the water.

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The most popular of **Brahms**'s partsong works has always been the *Liebeslieder Walzer* (*Love-Song Waltzes*). Published as Opus 52 in 1869, almost immediately after Brahms had finished composing it, the work was first performed in Vienna on January 5, 1870, and achieved instant popularity. It was, in fact, so much of a hit that Brahms composed a set of *Neue Liebeslieder Walzer* as Opus 65 five years later. Both sets employ the serviceable but inconsequential poetry of G.F. Daumer, whose *Polydora* provided the lyrics for Brahms's setting. Both sets honor Brahms's adopted home, Vienna, and are filled with a characteristic Viennese charm; the first is generally light-hearted in spirit, the second far more passionate, with gypsy-laden Magyar strains. In the first set the two-piano accompaniment is entirely self-sufficient (indeed, the waltzes are frequently performed without voices at all). But the total effect is enhanced when the works are presented as partsongs, ringing the changes on the various traditional concerns of lovers. There is nothing profound here, no deep analysis of the erotic urge or of human relationships, but as a whole the songs range widely between enticement and ecstasy, rage, joy, and despair. Each one of Daumer's poems takes a single image as its basis, often treating it in a folksong-like manner. The basic form of each waltz is a simple AABB, often with subtle variations in the repeated sections. Brahms strings these together in a suite of waltzes that offers constant variety of texture and tempo, frequent harmonic daring, and a superb demonstration of how varied in expressive impact the waltz can be.

—Steven Ledbetter

Brahms: *Liebeslieder Waltzes*, Op. 52

1.

Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen,
Willst du, eine überfromme,
Rasten ohne trauten Wonne,
Oder willst du, dass ich komme?
Rasten ohne traute Wonne,
Nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüssen.

Speak, oh maiden, all too lovely,
who in my cool breast
have, with your glance, aroused
these wild feelings of passion!
Won't you let your heart be softened?
Will you, overly innocent maid,
remain without love's delight?
Or do you wish me to come?
To remain without love's delight—
I do not wish to atone, so bitterly.
Come to me, you black-eyed maid,
come, when the stars beckon.

2.

Am gesteine rauscht die Flut,
Heftig angetrieben;
Wer da nicht zu seufzen weiss,
Lernt es unterm Lieben.

The tide rushes onto the rocks,
hurled violently against them.
He who does not know how to sigh
will learn through love.

3.

O die Frauen, o die Frauen,
Wie sie Wonne, Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen, die Frauen!

Oh, the women, the women,
what delight they dispense!
I'd have long since become a monk
if it weren't for the women!

4.

Wie des Abends schöne Röte
Möcht ich arme Dirne glühn,
Einem, einem zu Gefallen
Sonder Ende Wonne sprühn.

Like evening's lovely crimson
I, poor maid, should like to glow,
to please one, one alone,
to give him endless bliss.

5.

Die grüne Hopfenranke,
Sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
So traurig ist ihr Sinn!
Du, höre, grüne Ranke,
Was hebst du dich nicht himmelwärts?
Du, höre, schöne Dirne,
Was ist so schwer dein Herz?
Wie höbe sich die Ranke,
Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit?

The green hop-vine
winds along close to the ground.
The young, pretty maiden—
she is so sorrowful!
Listen, you green vine,
why don't you rise heavenwards?
Listen, pretty girl,
why is your heart so heavy?
How could the vine rise upwards
without a prop for strength?
How could the girl be happy
if her lover is far away?

6.

Ein kleiner, hübscher Vogel
Nahm den Flug zum Garten hin
Da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte so wie der.
Leimruten Arglist lauert an dem Ort,
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte doch, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte doch wie der.

A pretty little bird
took flight to the garden
where fruit was plentiful.
If I were a pretty little bird,
I'd not delay, I'd do as he did.
Treacherous bird-lime awaited him there,
the poor bird could not get away.
If I were a pretty little bird,
I'd delay, and not do as he did.
The bird was freed by a pretty hand.
No harm came to the fortunate one.
If I were a pretty little bird,
I'd not delay, I'd do as he did.

7.

Wohl schön bewadt war es vor ehe
Mit meinem Leben, mit meiner Liebe;
Durch eine Wad, ja, durch zehn Wände
Erkannte mich des Freundes Sehe.
Doch jetzo, wehe,
Wenn ich dem Kalten auch noch so dicht
Vorm Auge stehe,
Es merkt's sein Auge, sein Herze nicht.

How pleasant it was in the past,
with my life, with my love;
through a wall, even through ten walls
my friend's eye knew me.
But now, alas,
no matter how close I stand before the eye
of the stony-hearted man,
his eye and his heart do not notice.

8.

Wenn so lind dein Auge mir
Und so lieblich schauet,
Jede letzte Trübe fliehet,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Lass sie nicht verstieben!
Nimmer wird, wie ich, so treu
Dich ein andrer lieben.

When your eyes gaze so gently
and so lovingly at me,
every single sorrow flees
that had troubled me.
The warm glow of this love—
do not let it fly away!
Never will another love you
as truly as I do.

—Please turn the page quietly.—

9.

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel, das ist ein Spass;
Die spreng ich, als wären sie nur von Glas.
Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.

On the Danube's bank stands a house,
from which a rosy maiden looks out.
The maiden is well guarded;
ten iron bars are placed before her door.
Ten iron bars? That is a joke;
I'll break them as though they were made of glass.
On the Danube's bank stands a house,
from which a rosy maiden looks out.

10.

O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich
Zu der Liebe findet!

Oh, how gently the stream
winds through the meadow!
Oh, how beautiful when love
can with love unite!

11.

Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten!

Bin ich heiter, hegen soll ich lose Triebe;
Bin ich still, so heisst's, ich wäre irr aus Liebe.
Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten!

No, there's no way of dealing with such people;
for everything they have a venomous explanation!

If I'm merry, then I'm fostering hidden lusts;
if I'm quiet, then it means, I'm mad from love.
No, there's no way of dealing with such people;
for everything they have a venomous explanation!

12.

Schlosser, auf, und mache Schlösser,
Mache Schlösser, Schlösser ohne Zahl;
Denn die bösen, bösen Mäuler
Will ich schliessen, schliessen allzumal.

Locksmith, come, and make your locks,
many locks, locks without number;
for those evil, evil mouths
I want to close, once and for all!

13.

Vögelein, durchrauscht die Luft,
Such nach einem Aste;
Und das Herz, das Herz begehrt's,
Wo es selig raste.

The little bird speeds through the air
in search of a branch;
the heart, too, longs
for a place where it can rest in bliss.

14.

Sieh, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder!

See how clear the wave is
when the moon looks down!
You, who are my love,
love me in return!

15.

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln.

The nightingale sings so beautifully
when the stars sparkle.
Love me, dearest heart,
kiss me in the darkness.

16.

Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Bronnen;
Da fiel ich hinein, ich Armer,
Kann weder noch hören noch sehn,
Nur denken an meine Wonnen,
Nur stöhnen in meinen Wehn.

Love is a dark pit,
a most dangerous well;
I, poor fellow, fell into it,
and now I can neither hear nor see,
but think only on my sorrows,
and groan in my misery.

17.

Nicht wandle, mein Licht,
Dort aussen im Flurbereich,
Die Füsse würden dir, die zarten,
Zu nass, zu weich.
All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich tränte
Dorten das Auge mir.

Do not roam, my beloved,
out over the fields;
your dainty feet would become
too wet, too soft.
All the lanes there are flooded,
all the paths;
so overabundantly did my eyes
weep there.

18.

Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vögelein.
In gleicher Art erbebet
Die Seele mir,
Erschüttert von Liebe,
Lust und Leide,
Gedenkt sie dein.

The bush trembles;
a little bird in flight has
brushed it.
In the same way my soul
trembles within me,
convulsed by love,
joy, and sorrow,
it thinks of you.

—G.F. Daumer, "Polydora"

—translations by S.L.

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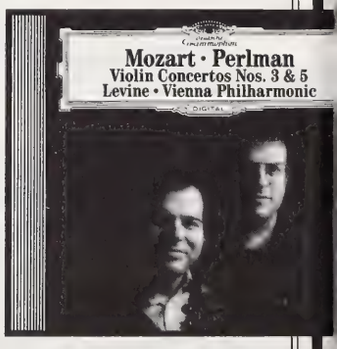

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Divertimento in D for strings, K.136(125a)
- Allegro
- Andante
- Presto

Violin Concerto No. 5 in A, K.219
- Allegro aperto
- Adagio
- Tempo di menuetto—Allegro—
  Tempo di menuetto

ITZHAK PERLMAN

INTERMISSION

Symphony No. 40 in G minor, K.550
- Allegro molto
- Andante
- Menuetto: Allegretto
- Allegro assai

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NOTES

Wolfgang Amadè Mozart
Divertimento in D for strings, K.136(125a)
Violin Concerto No. 5 in A, K.219
Symphony No. 40 in G minor, K.550

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed this Divertimento in D, along with two others—K.137 in B-flat and K.138 in F—in Salzburg early in 1772, about the time of his sixteenth birthday. Nothing is known about its early performance history. Charles Munch led the first Tanglewood performance of this divertimento on July 18, 1953, and Christoph Eschenbach the most recent on July 13, 1980.

Mozart hoped and expected that all of his music would entertain, but some of it was composed not for serious attention in the concert hall, but rather as a pleasant background to other activities, roughly the equivalent of the sonic mush piped into elevators, supermarkets, and telephone lines when one is put on "hold." The difference, aside from the fact that what we get supplied electronically these days was not composed by Mozart, is that the music served as the background for special festive occasions, not as a means of inducing us to spend beyond our means or to relax in an otherwise unpleasant environment.

Early in 1772 Mozart composed a set of divertimenti for strings in Salzburg. Their function is unknown—even to the extent of whether they were for string orchestra or string quartet—but they are among the best and most charming of his early works, composed at the age of sixteen. The present divertimento is the first of the three (traditionally numbered 136-138 in the Köchel catalogue, but identified as 125a-c in recent revisions). All three seem to have been composed at the same time, possibly even for the same event, but we know nothing more about them.

—Steven Ledbetter

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Mozart wrote his A major concerto for violin and orchestra in December 1775. Serge Koussevitzky led the first Tanglewood performance of this concerto on July 17, 1949, with Dorotha Powers as soloist; Cho-Liang Lin was soloist for the most recent performance here, on July 12, 1987, under Edo de Waart. The orchestra consists of two oboes, two horns, and strings.

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down a staircase of the archiepiscopal palace—but meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and soft moonlit luminosity.

Mozart marks the first movement "*allegro aperto*," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occa-

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sion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "*Soave sia il vento*" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Mozart composed his last three symphonies, Nos. 39, 40, and 41, during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known. Symphony No. 40 in G minor, K.550, was completed on July 15, 1788. It was first performed in America by the Philharmonic Society of New York under Henry C. Timm on April 25, 1846. Serge Koussevitzky led the first Tanglewood performance of the Symphony No. 40 on August 7, 1941, and Joseph Silverstein the most recent, on August 11, 1984. The score originally called for flute, two each of oboes, bassoons, and horns, plus strings; later Mozart rewrote the two oboe parts for two each of oboes and clarinets. It is the later version, with clarinets, that will be heard at this performance.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three and a half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly

the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on

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June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). His attempt to improve the family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies —from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were

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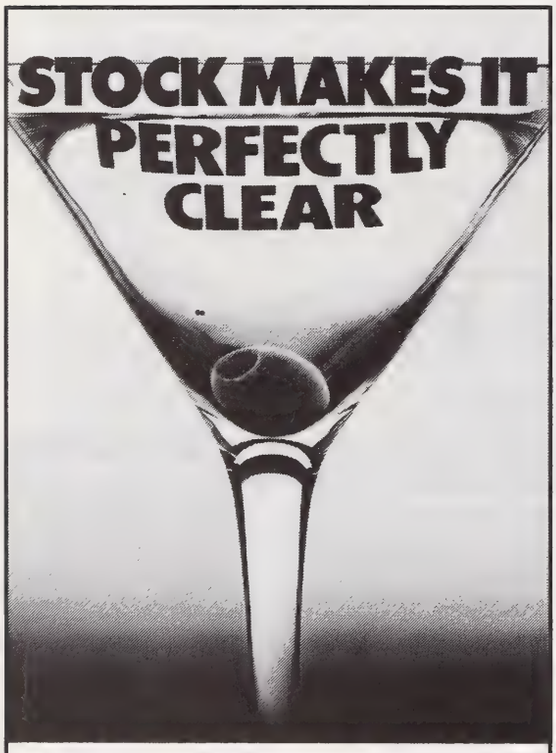
called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, highlight a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six *Paris* symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

After finishing the E-flat symphony, K.543, on June 26, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on July 10; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key more than a decade before).



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The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins forte. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—S.L.

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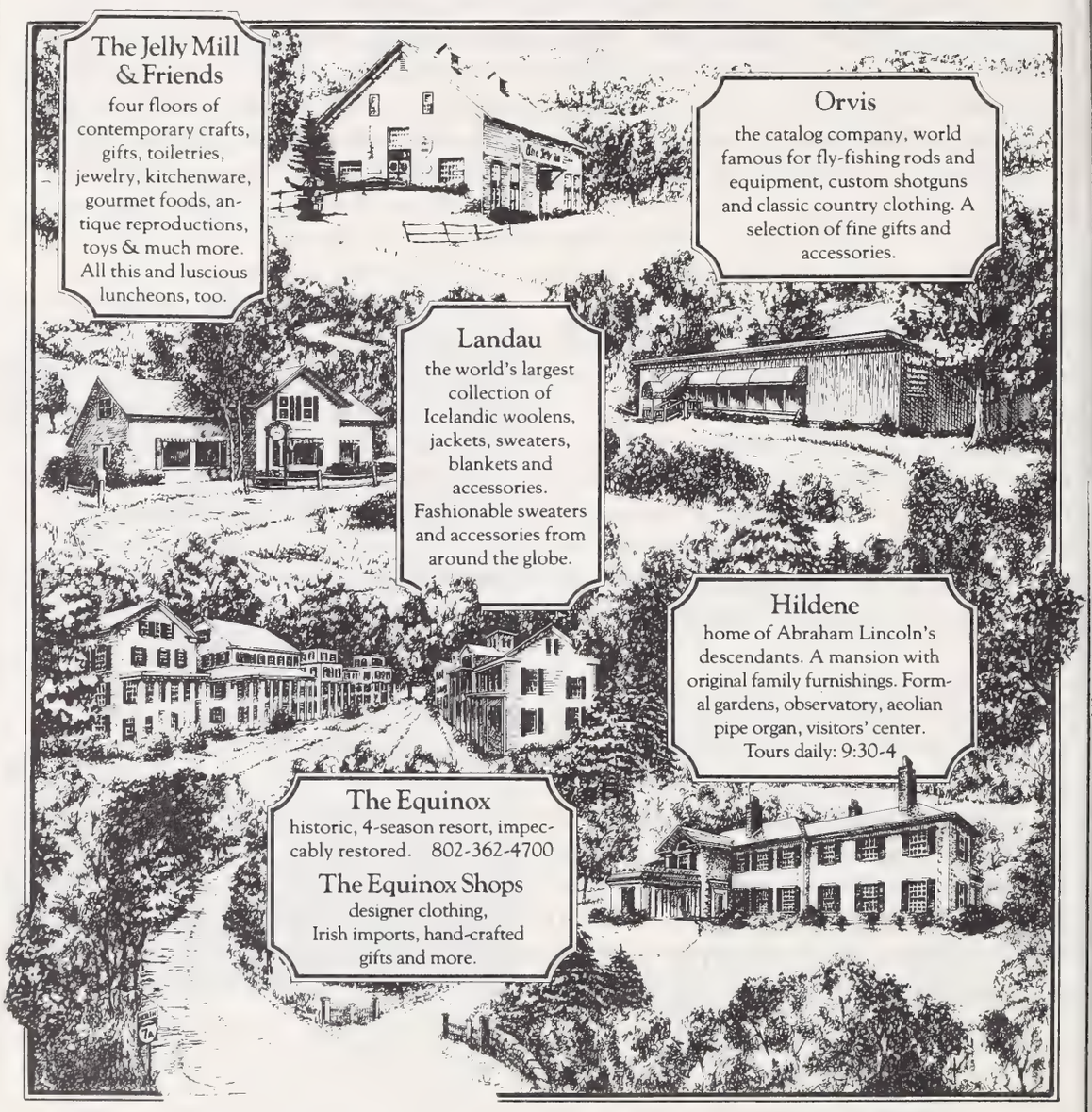

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HAYDN — Symphony No. 104 in D, *London*
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- Andante
- Menuetto: Allegro; Trio
- Allegro spiritoso

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- Un poco sostenuto—Allegro
- Andante sostenuto
- Un poco allegretto e grazioso
- Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

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Felix Mendelssohn-Bartholdy
Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Solomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn completed the Hebrides *Overture in December 1831 and twice subjected it to revision. The final version is dated June 20, 1832, five weeks after the first performance, given on May 14 that year by the Philharmonic Society in London at Covent Garden. Apparently, Mendelssohn never made a final decision about the overture's title: he called it "The Hebrides" before its completion; entitled the first score "The Lonely Isle"; and had it played originally as "The Isles of Fingal." The printed parts of the first revision were given the title "Hebrides," but the published score of the final version was called "Fingal's Cave." Pierre Monteux led the first Tanglewood performance of this overture on July 20, 1957, and Seiji Ozawa the most recent, on July 6, 1986. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

The twenty-year-old Mendelssohn visited Scotland in August 1829, following a successful engagement with the Philharmonic Society of London and in the company of his friend and traveling companion Karl Klingemann. On August 7, the two visited Fingal's Cave, a tourist attraction on the southwest shore of Staffa, one of the Hebrides Islands off Scotland's west coast. On August 10, Klingemann wrote from Glasgow that "the Highlands and the sea together brew nothing but whiskey, fog, and foul weather . . . Three days ago we were on our steamer . . . The lower the barometer fell, the higher the sea rose. It stretched its myriad tentacles ever more brutally and churned more and more," and he described Fingal's Cave with its basalt columns as resembling "the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless—the grey waste of the sea within and without it." Mendels-

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sohn's own impression arrived home in the form of a twenty-two-measure musical sketch designed to convey "how amazingly the Hebrides affected [him]" and from which grew the opening of the *Fingal's Cave* Overture.

"I would gladly give all my works if I had succeeded in composing a piece like the *Hebrides* Overture," wrote Johannes Brahms. Richard Wagner, considerably more tolerant of Mendelssohn the composer than of Mendelssohn the conductor, viewed this overture as "one of the most beautiful works of music that we have," as the masterpiece of "a first-class landscape painter . . . There is a magnificent intellectual vision throughout, a fine sensibility; and the manifestations of both are reproduced with the greatest art." And Donald Francis Tovey wrote that, in this piece, "Mendelssohn was surely occupied chiefly with the unconscious digesting of his impressions of Hebridean scenery, the roar of the waves rolling into the cavern, the cries of sea-birds, and perhaps more than anything else, the radiant and telescopic clearness of the air when the mist is completely dissolved or not yet formed."

The overture's principal musical idea is a descending motive ripe for expansion and development, and the sense of space in this piece is suggested at once by the overlapping octaves in violins, clarinets, oboes, and flutes; the initial picture is completed by string tremolos and rustling woodwinds as the seascape unfolds. The second theme—"quite the greatest melody Mendelssohn ever wrote," declares Tovey—is as expansive as the initial idea is concise. Later in the piece there is room for fanfares and elemental outbursts, but also for the sort of "*staccato e leggiero*" motion typical of Mendelssohnian scherzos. The overture ends quietly, with as much sense of mystery and anticipation as at the beginning; and for the further spelling out of so much that is embodied in this work one may look to yet another of Mendelssohn's compositions, inspired by the same trip to Scotland in 1829, begun when work on the *Fingal's Cave* Overture was in progress, but not completed until twelve years later, in 1842—the *Scottish* Symphony.

—Marc Mandel

Joseph Haydn
Symphony No. 104 in D, *London*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He wrote this symphony in 1795 and led its first performance at the King's Theatre, Haymarket, London, on May 4 that year. Charles Munch led the first Tanglewood performance of this symphony on July 14, 1951, and Christopher Hogwood the most recent, on July 24, 1983. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházys' musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed

exceedingly successful in London as violinist and impresario since 1781, happened to be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.

The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as "the *London*," which, given that the designation applies equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the "*Salomon*" Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

All the music at the concert at which this D major symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Mili-*

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tary Symphony. There were also some vocal numbers, and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony.

Contemporary criticism is apt to stress the complexity, the sense of *amplesse* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could play Haydn's game, as, for example, in the finale to the E-flat piano concerto, K.449, but his natural inclination was toward the prodigal.)

It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and Adagio to Allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the Andante earned Haydn his nineteenth-century reputation for innocence. Butter would indeed melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B-flat in the next phrase is fair warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations, the Trio, charmingly scored, is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croation folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the *London* Symphony appeared originally in the program book of the San Francisco Symphony copyright ©1979 and is reprinted by permission of that orchestra.

Johannes Brahms
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on November 4, 1876, and Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Serge Koussevitzky led the first Tanglewood performance of the Brahms Symphony No. 1 on August 15, 1937, during the orchestra's first summer at Tanglewood; Leonard Bernstein led the most recent Tanglewood performance on July 20, 1985. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see"), and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft which binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) that becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—M.M.

Tanglewood Festival Chorus
John Oliver, Conductor

Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. During the 1987-88 season the chorus recorded Poulec's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for future release on Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which recently completed its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

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Phyllis Benjamin
Michele M. Bergonzi
Ellen N. Brown
Mary A.V. Crimmins
Sara Dorfman
Christine P. Duquette
Allison Herrick
Alice Honner-White
Jane C. Howell
Christine Jaronski
Holly MacEwen Krafka
Janet Lee
Sarah Jane Liberman
Mary Jo Licero
H. Diane Norris
Fumiko Ohara
Jamie Redgrave
Lisa Saunier
Carrol J. Shaw
Noel Belanger Smith
Wendy Lee Tedmon
Catherine Crook Ullman
Julie Wu

Mezzo-sopranos

Maisy Bennett
Ethel Crawford
Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie Freedman
Irene Gilbride
Toni Gustus
Thelma Hayes
Donna Hewitt-Didham
Gale T. Livingston
Dorothy W. Love
Ellen D. Rothberg
Amy Sheridan
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Dianne M. Terp
Judith Tierney
Constance L. Turnburke
Beth Wallace-Taylor
Marguerite Weidknecht
Phyllis S. Wilner
Betty Karol Wilson
Barbara Youmans

Tenors

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Keith Daniel
Reginald Didham
Timothy E. Fosket
Michael P. Gallagher
William E. Good
David M. Halloran
Andrew Hamilton
Dean Armstrong Hanson
George W. Harper
Fred G. Hoffman
James R. Kauffman
Sandy Kellagher
Henry Lussier
John Vincent MacInnis
F. Brian McConville
David E. Meharry
Sean Mooney
Ernest H. Redekop
David A. Redgrave
Paul Scharf
Clinton John Schmitt
Herman P. Schultz

Basses

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Eddie Andrews
Darin S. Anquoe
James Coelho
Mel Conway
James W. Courtemanche
Edward E. Dahl
John Duffy
Mark L. Haberman
Paul Kowal
Michael Krafka
Timothy Lanagan
Lee B. Leach
Steven Ledbetter
David K. Lones
James A. Lopata
Gregory Mancusi-Ungaro
Stephen H. Owades
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Charles Kavalovski

Charles Kavalovski joined the Boston Symphony Orchestra as its principal horn in the summer of 1972. A member of the Boston Symphony Chamber Players, he has appeared as a soloist with the Boston Symphony Orchestra and with other major orchestras in the United States and Canada. In addition to his recordings of orchestral and chamber music, Mr. Kavalovski has made a solo recording for Musical Heritage Society. He performs frequently for the annual meetings of the International Horn Society, and he has been on international horn competition juries in Munich and Prague. Mr. Kavalovski is a faculty member at the Tanglewood Music Center, and he has taught at Boston University and the Banff Center for Fine Arts. In addition, he has presented master classes and clinics at schools in the United States and abroad. Mr. Kavalovski holds a doctorate in nuclear physics from the University of Minnesota and spent ten years as a teacher and researcher in that field before joining the Denver Symphony as its principal horn in 1969, a position he held until joining the Boston Symphony Orchestra.

Daniel Katzen

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen's professional experience included positions with the Rochester Philharmonic, Phoenix Symphony, San Diego Symphony, Grant Park Symphony in Chicago, and various orchestras in Europe and Israel before he joined the Boston Symphony Orchestra in 1979. Born in Rochester, New York, Mr. Katzen began playing the piano at two and the cello at nine. Two years later he began studying horn with Milan Yancich at the Eastman School of Music Preparatory Department. After graduating with honors, he attended the Indiana University School of Music, studying horn with Philip Farkas and Michael Höltzel. After a year studying abroad at the Salzburg Mozarteum with Mr. Höltzel, he graduated with distinction from Indiana University and then did post-graduate work with Dale Clevenger at Northwestern University. Mr. Katzen has performed often as an orchestral soloist and in chamber music throughout the Boston area and gave his debut recital in Jordan Hall in 1984. His concert appearances have also taken him to Chicago, Los Angeles, and New York, including Carnegie Recital Hall.

Ann Hobson Pilot

Principal harp of the Boston Symphony Orchestra and Boston Pops Orchestra since 1980, Ann Hobson Pilot began studying the piano at age six with her mother, a former concert pianist and teacher in the Philadelphia public schools. She switched to harp while in high school, continuing her training with Marilyn Costello at the Philadelphia Musical Academy and with Alice Chalifoux at the Cleveland Institute of Music. Ms. Hobson Pilot played second harp in the Pittsburgh Symphony and principal harp in the National Symphony before joining the Boston Symphony Orchestra in 1969. A member of the contemporary music ensemble Collage and a founding member of the New England Harp Trio, she has also participated at the Marlboro Music Festival in Vermont. In addition to solo appearances with the Boston Symphony and the Boston Pops, Ms. Hobson Pilot has been guest soloist with numerous other orchestras in this country and abroad. A faculty member at the New England Conservatory of Music and the Tanglewood Music Center, she has also taught at the Philadelphia Musical Academy and at the Temple University Music Festival. Ms. Hobson Pilot received an honorary Doctor of Fine Arts degree from Bridgewater State College in Massachusetts this past May.

Dennis Helmrich

Dennis Helmrich began his piano studies when he was five; he and his twin brother sang in the boy choir of Grace Church in his native city of Newark, New Jersey, and later in the choir of the St. Thomas Church in New York City. As a teenager in rural New Jersey, Mr. Helmrich studied piano with Eugene Helmer, flute with George Opperman, and solfege with Max Goberman, and played in every school, church, or community orchestra, band, dance band, or variety show he could find. He studied music history and philosophy at Yale, graduating cum laude, and did graduate studies at the Yale School of Music and Boston University under Donald Currier and Béla Boszörményi-Nágy. In 1967 he was appointed to the faculty of Antioch College in Ohio; he has subsequently served on the faculties of the State University of New York at both Albany and Purchase, the Manhattan School of Music, and the Jewish Theological Seminary of Princeton. In 1969 he was awarded a Fromm Fellowship to the Tanglewood Music Center, where, in addition to his other activities, he prepared the singers for a Music Center production of Berg's *Wozzeck* conducted by Erich Leinsdorf. The following summer he joined the Tanglewood Music Center faculty as Head Vocal Coach, the position he still holds today. A busy concert schedule as an accompanist took

Mr. Helmrich to thirty states last season. His recordings include contemporary songs and chamber music, Dallapiccola's *Canti di prigionia* with the Tanglewood Festival Chorus under John Oliver, and a CD of music for flute and piano with the young flutist Gary Schocker, the latter recording scheduled for release later this year. His most recent appearance on a Weekend Prelude concert at Tanglewood was as pianist for Kathleen Battle in a recital of Schubert songs.

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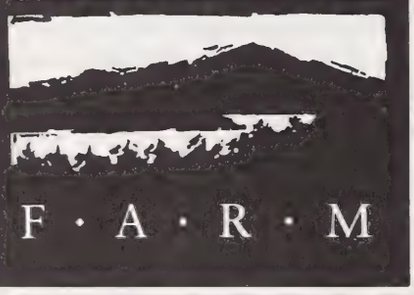

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Martin Amlin

Pianist and composer Martin Amlin maintains a busy schedule of performing, composing, and teaching in the Boston area. His musical training was at the Eastman School of Music, where he received a doctorate, and in France, where he studied with Nadia Boulanger. Among his many awards are an ASCAP Grant to Young Composers, a Massachusetts Artists Foundation Fellowship, and a National Endowment for the Arts Composer Fellowship. He has been a resident at Yaddo and the MacDowell Colony, and he was awarded fellowships to the Tanglewood Music Center for four consecutive summers. Mr. Amlin has been a soloist with the Boston Pops on several occasions, and he is Assistant to the Conductor for the Tanglewood Festival Chorus as well as rehearsal pianist for the Boston Symphony Orchestra. Mr. Amlin is on the faculty of Boston University's School for the Arts, and he has recorded for Sine Qua Non, Folkways, Opus One, and Wergo.

Edo de Waart

Conductor Edo de Waart's first appearances in this country were as music director of the Rotterdam Philharmonic, which he led for six years. He then went on to become music director of the San Francisco Symphony, holding that position from 1977 to 1985. Mr. de Waart toured extensively with both of those orchestras in the United States and abroad. Since the 1986-87 season he has been music director of the Minnesota Orchestra, and he now divides his time between his principal post and as guest conductor with the world's leading orchestras, appearing regularly on the podiums of the Berlin Philharmonic, the Boston Symphony Orchestra, the Chicago Symphony, and the Cleveland Orchestra, among others. Mr. de Waart has scored numerous successes as an opera conductor, at Covent Garden, Bayreuth, the Munich State Opera, the San Francisco Opera, where he conducted Wagner's *Ring* in the spring of 1985, the Netherlands Opera, where such orchestras as the Concertgebouw Orchestra of Amsterdam and the Rotterdam Philharmonic have collaborated with him in the pit, and at Santa Fe Opera, where he made his American opera debut in 1971 with Wagner's *The Flying Dutchman* and where he conducted Shostakovich's *The Nose* last summer. This season he conducted John Adams's new opera, *Nixon in China*, at the Brooklyn Academy of Music and recorded it for Nonesuch records; he also conducted it at the Netherlands Festival. Also this year he has conducted concert performances of *Die Walküre*, Act I, with the Montreal Symphony, and appeared with the San Francisco Symphony and the Concertgebouw and Dutch Radio orchestras. Recordings play an important part in Edo de Waart's activities. He has recorded for Philips with such diverse orchestras as the Royal Philharmonic and the London Symphony, the Leipzig Gewandhaus, the Netherlands Wind Ensemble, the Amsterdam Concertgebouw, and the Rotterdam Philharmonic. His numerous San Francisco Symphony recordings include performances of the Saint-Saëns Symphony No. 3 and the Mahler Symphony No. 4, music of John Adams, and the piano concertos of Rachmaninoff. He has also recorded an acclaimed performance of Richard Strauss's *Der Rosenkavalier* with mezzo-soprano Frederica von Stade in the title role.

Born in Amsterdam in 1941, Edo de Waart studied oboe and conducting at the Amsterdam Music Lyceum and, upon his graduation, was named associate principal oboe of the Concertgebouw Orchestra. At age twenty-four he won the prestigious Dimitri Mitropoulos Conductors Competition

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and became assistant conductor to Leonard Bernstein with the New York Philharmonic for the 1965-66 season. Upon his return to Holland, Mr. de Waart was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink; he held that post until he became principal conductor of the Rotterdam Philharmonic. In 1973 he became the Rotterdam Philharmonic's music director. Meanwhile, in 1967, Mr. de Waart founded the Netherlands Wind Ensemble and became its principal conductor; his recordings with that group soon earned him an international reputation. Mr. de Waart made his first Boston Symphony Orchestra appearance in 1973 and has since returned regularly to conduct the orchestra both in Symphony Hall and at Tanglewood.

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Itzhak Perlman

Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity. Audiences throughout the world respond not only to the Israeli-born artist's flawless technique, but to the irrepressible joy of making music that he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986. Mr. Perlman has displayed the gifts that make him a great musician in appearances with every major orchestra and in recitals worldwide. Mr. Perlman's presence also speaks eloquently on behalf of the handicapped and the disabled, and his devotion to their cause is an integral part of his life. Mr. Perlman's recordings, on the EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca, and RCA labels, regularly appear on the best-seller charts and have won numerous Grammy awards. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Harvard University, Yale University, Brandeis University, and Hebrew University in Jerusalem are among the many institutions that have awarded him honorary doctoral degrees. On television, Mr. Perlman has entertained and enlightened millions of viewers of all ages on shows as diverse as "Sesame Street," several "Live From Lincoln Center"

broadcasts, and the PBS special "A Musical Toast," which he hosted. In April 1980 *Newsweek* magazine featured Mr. Perlman with a cover story; in 1981 *Musical America* pictured him as "Musician of the Year" on the cover of its Directory of Music and Musicians. Mr. Perlman lives in New York with his wife Toby and their five children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, Kim, Mendelssohn, Sarasate, Saint-Saëns, Shostakovich, and Brahms with the orchestra, giving the world premiere of Robert Starer's concerto in October 1981 and participating in the Gala Centennial Concert celebrating the BSO's hundredth birthday that same month. His recording of the Berg and Stravinsky concertos with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon won the 1981 Grammy for Best Classical Performance by an Instrumental Soloist with Orchestra. He has also recorded the concertos of Robert Starer and Earl Kim with Ozawa and the orchestra, for EMI/Angel.

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Kurt Masur

Kurt Masur, music director of the Gewandhaus Orchestra of Leipzig since 1970, was born in Silesia in 1927. He first studied conducting at the Music College of Leipzig, where he was a student from 1946 to 1948. Upon his graduation from the Music College of Leipzig, Mr. Masur served as an orchestra coach at the Halle County Theater, followed by a position as Kapellmeister of the Erfurt and Leipzig opera theaters. In 1955 he was named a conductor of the Dresden Philharmonic, and in 1958 he returned to opera as general director of music at the Mecklenburg State Theater in Schwerin. From 1960 to 1964 he was senior director of music at Berlin's Komische Oper, collaborating with Walter Felsenstein, one of German opera's most influential directors. The Komische Oper's world tours were instrumental in building Mr. Masur's international reputation, which grew rapidly with his numerous guest conducting appearances in Europe. In 1967 he was appointed chief conductor of the Dresden Philharmonic, a position he maintained until 1972. In 1975 he was named a professor at the Leipzig Academy of Music. For the Beethoven bicentennial commemorations in 1970, Mr. Masur was engaged by East German Television for a production of all nine Beethoven symphonies and a concert performance of *Fidelio* with the Staatskapelle Berlin. Mr. Masur made his first

appearance in the United States in 1974, when he was guest conductor with the Cleveland Orchestra; that same year he toured the United States with the Gewandhaus Orchestra of Leipzig. Since then, Mr. Masur and the Gewandhaus Orchestra have appeared regularly in North America and have been featured in New York with a Beethoven cycle at Carnegie Hall in 1985 and a Brahms cycle at Avery Fisher Hall in 1986. They returned to the United States during the spring of 1987 as a guest orchestra at the Ann Arbor May Festival while on a tour that also included appearances in New York, San Francisco, and Pasadena.

Since making his American debut. Mr. Masur has appeared with the Toronto Symphony, Dallas Symphony, Boston Symphony, San Francisco Symphony, New York Philharmonic, Cleveland Orchestra, Chicago Symphony, and Philadelphia Orchestra. His first Boston Symphony appearances were in February 1980, and he has since returned regularly to Symphony Hall and Tanglewood. Mr. Masur's engagements as guest conductor in Europe have included appearances with such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, Munich, and Royal Philharmonic orchestras, as well as the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. During the spring of 1988, Mr. Masur's engagements included appearances with the Boston Symphony, Chicago Symphony, London Philharmonic, Munich Philharmonic, Royal Philharmonic, Orchestre National de Paris, and Israel Philharmonic. Mr. Masur has recorded nearly one hundred albums; those with the Gewandhaus Orchestra available here on Philips include the complete violin and orchestral works of Bruch and the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, Strauss's Four Last Songs with Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard. Mr. Masur is a professor at the Leipzig Academy of Music and a member of the GDR Academy of the Arts. He has received numerous high honors from his native country and abroad, among them honorary doctoral degrees from Leipzig University and the University of Michigan.

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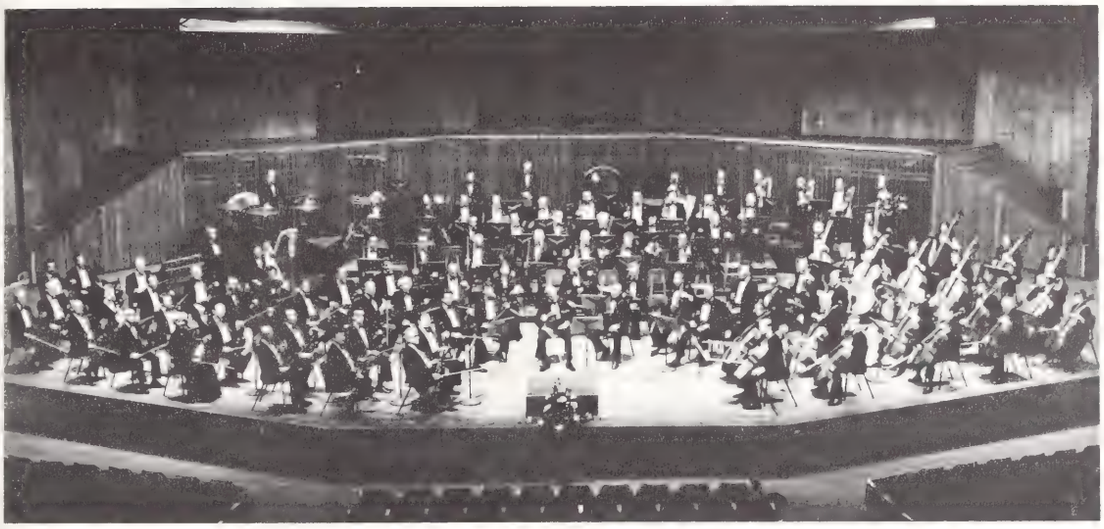

The Israel Philharmonic Orchestra is intimately bound to the history of its homeland. The orchestra was founded by famed Polish violinist Bronislaw Huberman to create a center of musical activity in Israel. Originally named the Palestine Symphony, the ensemble performed its first concert on December 26, 1936, with Arturo Toscanini conducting. Since its inception, the Israel Philharmonic Orchestra has been an active touring ensemble. Within the first two weeks of its founding, the orchestra toured Egypt with Maestro Toscanini. During the war years, the orchestra performed more than 150 concerts for the Allied troops based in the Middle East; in 1951 it undertook its first major tour to North America, with Serge Koussevitzky and Leonard Bernstein. In 1960, with Carlo Maria Giulini, Josef Krips, and Gary Bertini, the orchestra made its first major tour around the world, performing throughout France, the United States, Canada, Mexico, Japan, and India. The next several years included highly acclaimed tours of Australia, New Zealand, Hong Kong, Great Britain, and Italy, as well as a return to North America. In 1971 the orchestra made its first major tour of European music festivals, performing in Salzburg, Lucerne, Edinburgh, Berlin, Venice, and London. In 1972 it toured South America with Zubin Mehta. Ever since, the orchestra has made major international tours almost every season.

Throughout its distinguished fifty-two-year history, the Israel Philharmonic Orchestra has brought its artistic achievements to thousands of music lovers around the world. The ensemble has collaborated with many of the greatest conductors of this century, among them Barbirolli, Bernstein, Koussevitzky, Mehta, Ormandy, Paray, and Steinberg. Its roster of soloists has included pianists Claudio Arrau, Vladimir Ashkenazy, Daniel Barenboim, and Arthur Rubinstein; violinists Shlomo Mintz, Itzhak Perlman, Isaac Stern, and Pinchas Zukerman; cellists Pablo Casals, Jacqueline Du Pré, Yo-Yo Ma, Gregor Piatigorsky, and Mstislav Rostropovich; flutist Jean-Pierre Rampal; and singers Montserrat Caballe, Sherrill Milnes, Roberta Peters, Leontyne Price, Beverly Sills, and Richard Tucker. The orchestra has enjoyed a long and prosperous relationship with Zubin Mehta; in 1981, the members of the orchestra voted Mr. Mehta its Music Director for Life.

Today, the Israel Philharmonic Orchestra continues its tradition of extensive touring. The orchestra performs more than 200 concerts each year throughout its native country and abroad. The orchestra appears in the

United States almost every year, being one of the most popular foreign ensembles to perform in this country. In Israel, the orchestra gives special concerts in kibbutzim (collective farm settlements throughout Israel), performs at national parks and Army bases, and gives free summer concerts in Hayarkon Park, where it often draws audiences of more than 200,000 people. The permanent home of the orchestra is the Frederic R. Mann Auditorium in Tel Aviv, a 3,000-seat hall inaugurated in 1957. The Israel Philharmonic Orchestra is greatly dedicated to the cause of symphonic music. The orchestra has recorded extensively and takes great pride in spreading its musical heritage to music lovers around the world. It provides opportunities for gifted musicians through scholarship funds, and many of its members are among the leading and most respected music teachers in the country. Also, the orchestra regularly commissions new works for performance both in Israel and abroad. This is the Israel Philharmonic's second guest appearance at Tanglewood; it appeared here in August 1986 under the direction of Zubin Mehta.

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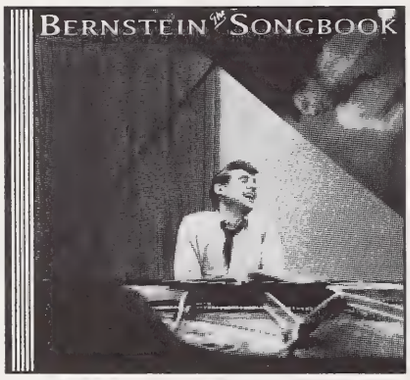

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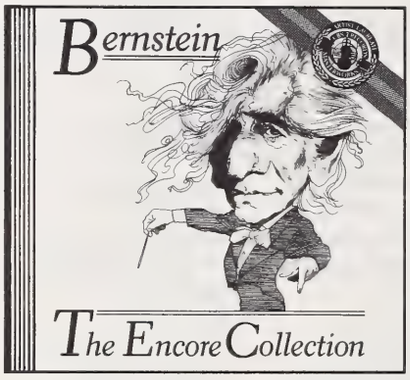

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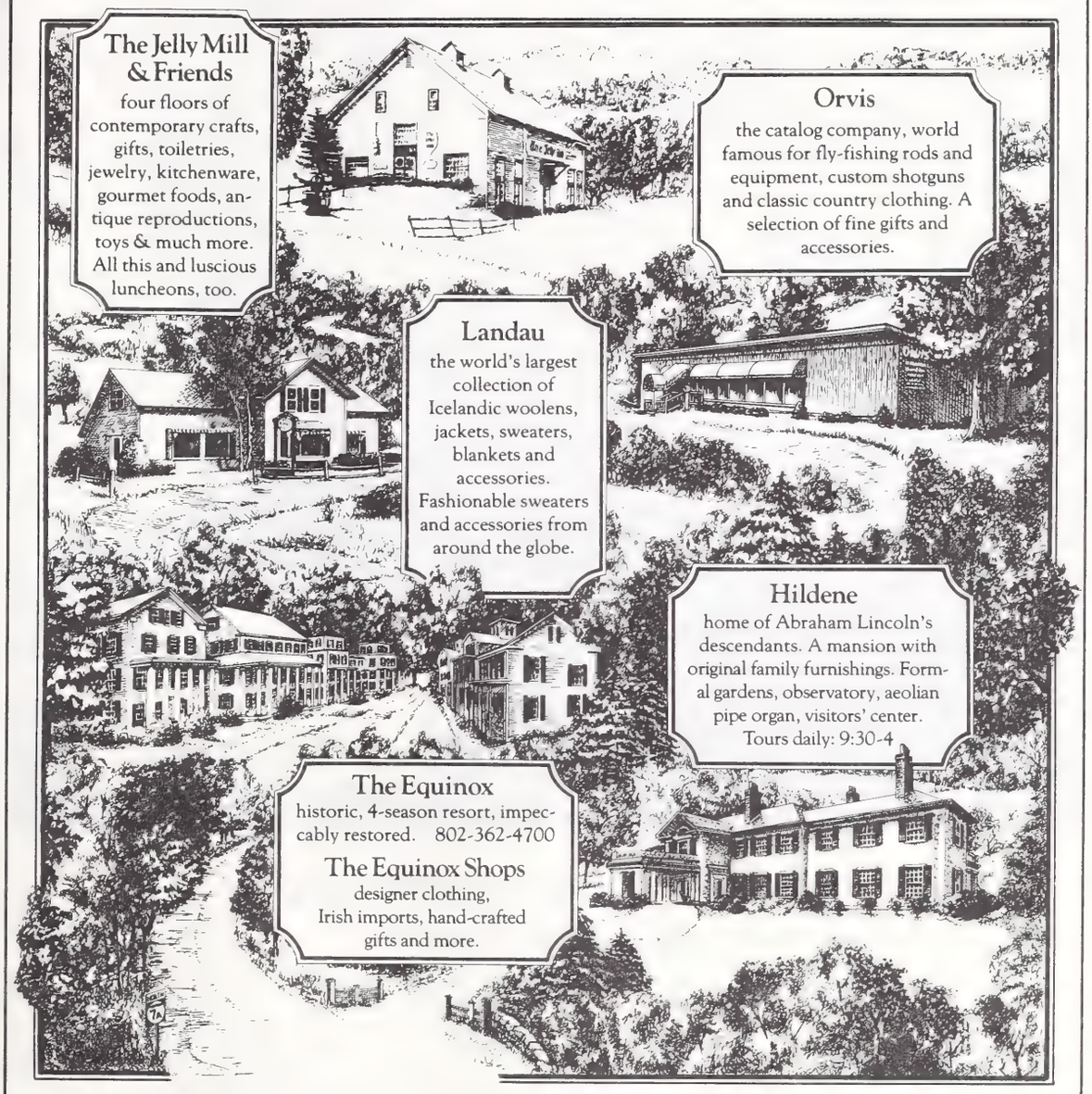

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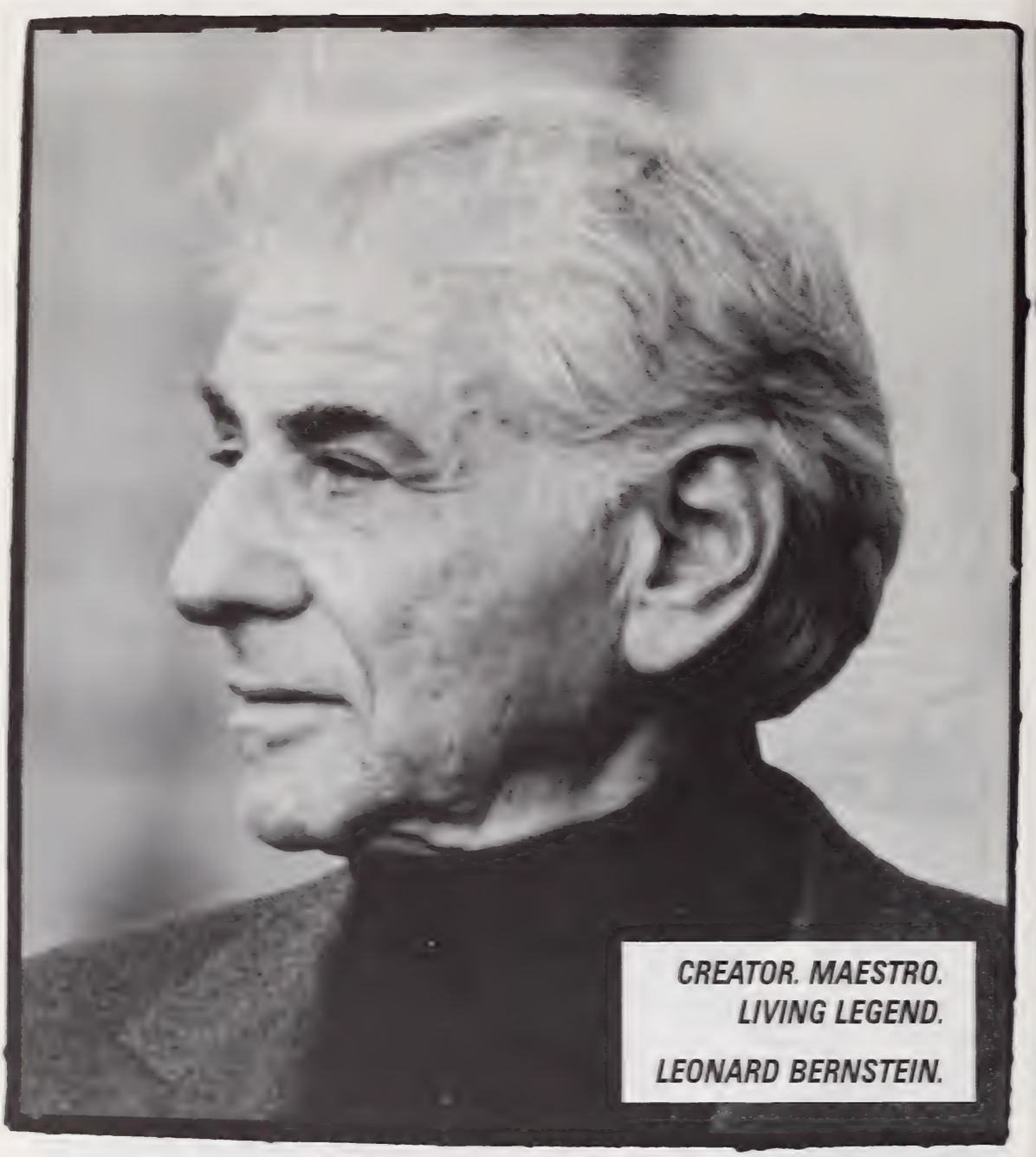

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Saturday, August 13, at 8:30

SEIJI OZAWA conducting

RICHARD STRAUSS

Elektra, Opus 58
Tragedy in one act by Hugo von Hofmannsthal

Elektra . . . . . HILDEGARD BEHRENS, soprano
Chrysothemis, her sister . . . . . JOHANNA MEIER, soprano
Klytemnestra, their mother . . . . . MAUREEN FORRESTER, contralto
Aegisth, Klytemnestra's lover . . . . . HERMANN WINKLER, tenor
Orest, brother to Elektra and Chrysothemis . . . . . BRIAN MATTHEWS, bass

Guardian to Orest . . . . . HERBERT PERRY, bass-baritone
Confidante to Klytemnestra . . . . . EMILY RAWLINS, soprano
Klytemnestra's Trainbearer . . . . . DOMINIQUE LABELLE, soprano
1st Maid . . . . . JOAN KHARA, mezzo-soprano
2nd Maid . . . . . WENDY HILLHOUSE, mezzo-soprano
3rd Maid . . . . . DIANE KESLING, mezzo-soprano
4th Maid . . . . . EMILY RAWLINS, soprano
5th Maid . . . . . CYNTHIA HAYMON, soprano
Overseer . . . . . LORETTA DI FRANCO, soprano
Young Servant . . . . . BRAD CRESSWELL, tenor
Old Servant . . . . . HERBERT PERRY, bass-baritone
Six Servants . . . . . PHYLLIS BENJAMIN, ETHEL CRAWFORD, PAULA FOLKMAN, WENDY LEE TEDMON, CONSTANCE TURNBURKE, and BARBARA YOUMANS
Serving-men and -women . . . . . TANGLEWOOD FESTIVAL CHORUS and TANGLEWOOD CHOIR, JOHN OLIVER, conductor

Staging consultant . . . . . SETH SCHNEIDMAN
Rehearsal pianist and coach . . . . . JOHN FISHER

A synopsis of the plot begins on page 12. Please note that the house lights will be off during the performance.

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NOTES

Richard Strauss
Elektra, Opus 58

Richard Georg Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed Elektra *between 1906 and 1908 to a libretto by Hugo von Hofmannsthal based largely on the tragedy of Sophocles. It was first performed by the Dresden Court Opera on January 25, 1909. Ernst von Schuch conducted, with Annie Krull as Elektra, Margarethe Siems as Chrysothemis, Ernestine Schumann-Heinck as Klytemnestra, Johannes Sembach as Aegisth, and Karl Perron as Orest. The American premiere was given by Oscar Hammerstein's Manhattan Opera Company in New York on February 1, 1910, oddly enough, in French. The Boston Symphony Orchestra's only previous performances of any music from* Elektra *were the complete performances led by Seiji Ozawa in December 1987 in Boston and New York, with principal soloists Hildegard Behrens (Elektra), Nadine Secunde and Ruth Falcon (Chrysothemis), Christa Ludwig (Klytemnestra), James King (Aegisth), and Brian Matthews (Orest). The orchestra for* Elektra *includes three flutes and piccolo (third flute doubling second piccolo), two oboes and English horn (doubling third oboe), heckelphone (here bass oboe), four clarinets (sometimes all in B-flat, sometimes divided evenly between B-flat and A) and E-flat clarinet, two basset horns and bass clarinet, three bassoons and contrabassoon, four horns, two B-flat tubas and two F tubas (doubling fifth through eighth horns), six trumpets and bass trumpet, three trombones and contrabass trombone, contrabass tuba, six to eight timpani (for two players), glockenspiel, triangle, tambourine, side drum, rute, cymbals, bass drum, tam-tam, celesta, two harps (doubled if possible), and strings.*

The scandalous premiere of *Salome* in 1905 made Strauss, already a famous modern composer, into a notorious modern composer. The difficulty of the music, both for the orchestra and the principal singers, the psychopathic personality of the heroine, the strip-tease dance of the seven veils near the climax, and the shocking necrophilia of the final moments sufficed to get the opera banned in Boston, though it was performed often enough elsewhere to make Strauss a comfortably wealthy man. Strauss was delighted with the notoriety, but he was never one to man the revolutionary barricades, and what he wanted most of all was great success. It was only natural, then, that after *Salome* he should want to have a change of pace; in fact he most of all wanted to compose a comedy, something more like Mozart's *Marriage of Figaro* than Wagner's *Tristan*. The comedy ultimately was composed and turned out to be Strauss's most successful opera, but it didn't happen right away. Before he could produce *Der Rosenkavalier*, Strauss composed another opera about a woman with a psychopathic obsession, *Elektra*.

Elektra marked the first time that Strauss collaborated with one of the great opera librettists, Hugo von Hofmannsthal. Hofmannsthal was a decade younger than the composer, but he had begun to make his mark as a poet already during his student days with a considerable output of lyric poetry and short plays. By the turn of the century Hofmannsthal began writing longer plays, often based on an older work. His introspective personality sought to penetrate and understand the psychology of earlier societies, and he turned this understanding to a modernized view of classical drama. (It is scarcely a surprise that he was working at the same time and in the same city as Siegmund Freud.)

Early in 1903 Hofmannsthal had completed an adaptation (for the spoken theater) of Sophocles' tragedy *Electra* (spelled as here, with a "c," to distinguish it from Hofmannsthal's German adaptation, *Elektra*). The story of Electra, one of several climactic

incidents in the long, complex, bloody, and guilt-ridden annals of the house of Atreus, is unique in that dramatic versions survive from all three of the great Greek tragic authors. The earliest version, by Aeschylus, dating from 458 B.C., is the *Choephori* (or *The Libation Bearers*), the middle panel of his great triptych, the *Oresteia*. Versions by Sophocles and Euripides, both quite different from that of Aeschylus and from each other, were produced about a generation later, roughly contemporaneous with the last stages of the enervating Peloponnesian War. Although Hofmannsthal's play comes basically from Sophocles, he makes use of elements selected from all three of the classic tragedies.

Elektra was staged by Max Reinhardt, who had earlier produced Oscar Wilde's *Salome* in the production that had drawn Strauss's attention to that work and led directly to the composition of his opera. Reinhardt even cast the same actress, Gertrud Eysoldt, for the title role of both dramas. Strauss attended a performance of *Elektra* in late October or early November 1905 and was struck by its similarity to *Salome*. He had learned how to treat that kind of play—a long single act—as an extended symphonic poem with voices, and he no doubt already saw intriguing possibilities in Hofmannsthal's powerful drama.

When Hofmannsthal got word that the composer had expressed an interest in *Elektra*, he wasted no time in getting in touch with him. But Strauss was concerned that he should seem to be repeating himself so soon. Perhaps, he thought, *Elektra* should wait until after he had written a lighter piece. Hofmannsthal responded on April 27, 1906, minimizing the relationship of the two works:

> . . . I should be very glad if you could manage to stick to *Elektra* for a start; the "similarities" with the *Salome* plot do seem to me, on closer consideration, to

Hugo von Hofmannsthal and Richard Strauss

dwindle to nothing. (Both are one-act plays; each has a woman's name for a title; both take place in classical antiquity, and both parts were originally created in Berlin by Gertrud Eysoldt; that, I feel, is all the similarity adds up to.) The blend of color in the two subjects strikes me as quite different in all essentials; in *Salome* much is so to speak purple and violet, the atmosphere is torrid; in *Elektra*, on the other hand, it is a mixture of night and light, or black and bright.

Whether because he was convinced, or because he had no better option at the moment, Strauss acceded to *Elektra*. But he insisted on absolute secrecy until he was sure he would be satisfied with what was coming. On June 16 he told Hofmannsthal, "I am already busy on the first scene of *Elektra*, but I'm still making rather heavy weather of it." When rumors of the work in progress leaked out late in the summer, Hofmannsthal hastened to assure Strauss that he had said nothing to anyone.

The composition went relatively smoothly through the early months and summer of 1907, which brought Strauss to the middle of scene five. At that point, according to a detailed study by musicologist Brian Gilliam reported in a conference at Oxford earlier this summer, Strauss uncharacteristically came to a complete halt. Evidently he was still bothered by what he perceived as the close similarity between the conclusion of *Elektra* and that of *Salome*. While seeking to find a way out of this impasse, Strauss temporized by starting to orchestrate the portions of the opera already drafted. He began the full score of scene one on October 7, 1907, and by the following April 4 he had brought the score up to the point where he had broken off composition. The crucial questions could be avoided no longer.

Meanwhile, Strauss had been discussing the problems with his librettist. The original tragedy called for two deaths—those of Clytemnestra and Aegisthus. Strauss felt that if the murders were separate events in the opera, the result would be repetitious. He made several practical suggestions regarding cuts that might simplify the action.

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He was worried that the serving maids ran onto the stage in terror after each of the murders. "This breaks the line too much." After dismissing the possibility that Aegisthus might simply be left out of the action and not killed, he continued, in a letter of December 22, 1907:

> Couldn't we let Aegisthus come home immediately after Orestes has entered the house? And perform the murders in quick succession one after the other, possibly in such a way that, the moment Aegisthus has stepped into the house and the door is shut behind him, the distant cry of Clytemnestra is heard, and then, after a short pause, the murder of Aegisthus is done the way it stands now—and after that the final scene with all the women? I think it might work all right.

In the end, though, after considering Hofmannsthal's counterproposals, he returned pretty much to the original plan. On June 21, 1908, Strauss broke the ice and continued work on the interrupted draft. The pause seems to have allowed him to gather his forces, because he at once composed the extraordinary recognition scene between brother and sister that remains one of the supreme passages of his entire output. On September 11 Strauss notified Ernst von Schuch, the director of the Dresden Court Opera (which had already given the premieres of *Guntram* and *Salome*), that his new piece was ready to put on the stage, though he did not actually finish the last details for another two weeks. Strauss warned Schuch of the one crucial element in casting that has confronted every production of *Elektra* to this day: "The title role must above all be given to the highest and most dramatic soprano that can be found."

The title character in Strauss's opera is on stage for virtually the entire performance; the soprano must contend with the largest opera orchestra Strauss ever called for and must convey the most intense and extreme emotions almost without respite for nearly two hours. The range and the dramatic leaps of Electra's vocal line grow out of Wagner's writing for Kundry in *Parsifal*, but at much greater length. There is

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simply no other role in the operatic literature that makes such extraordinary demands on a singer. Certainly the singers at the premiere felt that Strauss had simply gone too far. Ernestine Schumann-Heink, the first Klytemnestra, declared, "I will never sing the role again. It was frightful. We were a set of madwomen."

Elektra was slow to take off; the premiere had none of the scandal that had marked *Salome* and made it notorious overnight. But eventually *Elektra* came to be recognized as quite possibly Strauss's finest work. Certainly, after his stylistic about-face with *Der Rosenkavalier*, it remained his most technically advanced score. We do not generally think of Strauss in the same category as Schoenberg, yet Clytemnestra's description of the nocturnal horrors she endures, the endless nightmares that have given her a "sallow, bloated face" (as the stage directions put it), generates the kind of spooky horror that Schoenberg was to turn to in his monodrama *Erwartung*, which was composed just two years after *Elektra*.

Hofmannsthal's play, constructed as a series of duets in a generally rising dramatic arch, lent itself superbly well to a musical setting. After a short prologue, in which five servants discuss the unpredictable behavior of Electra, we are introduced to the principal character in a long and dramatic scena that establishes her obsession with vengeance on her mother Clytemnestra for the murder of her father Agamemnon. The remainder of the opera is a series of scenes in dialogue, pitting Electra in turn against her weak sister Chrysothemis, her mother Clytemnestra, Chryothemis again, and her

A posed photograph of Annie Krull (Elektra) and Johannes Sembach (Aegisth) from the time of the Dresden premiere in 1909

long-absent brother Orestes, who accomplishes the much-delayed act of vengeance. Musically this is laid out as an extended and complex symphonic poem, with themes growing and developing symphonically throughout, giving way to others from one scene to the next, then returning with redoubled power at dramatically appropriate moments. The carefully calculated returns make not only dramatic but architectural points, in particular the return of themes from Electra's opening monologue foretelling her anticipated feelings, at the culmination of the story, when the deeds that had been so long in her thoughts have actually occurred.

Strauss uses an immense orchestra to carry the burden of this grisly tale, yet he uses it with restraint, though that might seem to be an unlikely word for a score that calls for more than a hundred instruments. Yet the size of the orchestra makes possible an extraordinarily wide range of colors; Strauss avails himself of every possibility. The second quartet of horns must play the Wagner tuba. For considerable parts of the score, six violins are to play viola, and the strings are subdivided in various ways to produce rich parallel chordal movement or elaborate counterpoint. During the scene with Orestes and at the climax, those six players are to return to their violins, producing a different balance in the string sound.

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This lavish orchestra lays down a web of discourse in elaborate counterpoint developed symphonically, an approach deriving, of course, from Liszt and Wagner. Judged from a purely technical point of view, *Elektra* carries the process to an astonishing level of elaboration and variety. At the same time, Strauss projects Hofmannsthal's words (though they may on occasion be drowned by pure volume) with compelling dramatic diction while using his orchestral web to comment on the changing course of the drama with remarkable subtlety.

Harmonically *Elektra* goes as far as Strauss dared; after this score he retreated from the abyss and applied his theatrical muse to projects that could grow from simpler harmonies. Some of the characters are identified with complex chords that analysts trace to superimposed triads of different keys. Electra's consuming hatred toward Clytemnestra and Aegisthus is symbolized by the major triads (E and D-flat) present in a single sonority. The first appearance of Chrysothemis, at the climax of Electra's anticipatory dance of vengeance, is marked by two minor triads from opposite sides of the harmonic universe (B minor and F minor), a harmonic idea that will recur when Clytemnestra describes her nightmares. The music of Aegisthus is purposely banal, seconding Electra's characterization of her mother's lover (who had assisted Clytemnestra in the murder of Agamemnon) as weak and cowardly. But Orestes, the long-absent, avenging brother (of whose very survival Electra is unsure), is projected through sturdy, authoritative music that mellows to tender lyricism in the great duet of recognition with his sister.

Each of these characters has one or more themes explicitly associated with them. But the character who most dominates the action is one who is never onstage: the murdered Agamemnon. Hofmannsthal originally wrote his play in such a way that the name of Agamemnon is not heard until the murder of Aegisthus, which completes Electra's revenge. As he is attacked by Orestes, Aegisthus calls out for help, then cries, "No one hears me." Electra shouts, "Agamemnon hears you!" (Up until that moment in the play, she had only used the word "Father" to refer to Agamemnon.)

In the opera, though, Agamemnon is present from the opening bar. The orchestra screams his name at us, the most important theme of the work, the one that generates the most development.

It is the basis for many further ideas representing Electra's monomania, and it naturally appears at Electra's dramatic cry at the moment of Aegisthus' death. After Electra collapses in death at the moment of her triumph (an ending invented by Hofmannsthal), the offstage Orestes begins his own torment at the hands of the Fates, for the murder of his mother. The story is recounted in the final play of Aeschylus' *Oresteia*, but we get none of it in Strauss's opera. Instead the orchestra presents us with a final reminder that the tragedy was indissolubly linked to that of Electra's murdered father, the proud king Agamemnon of the accursed house of Atreus.

—Steven Ledbetter

Elektra

The Story

Drawn largely from Sophocles' tragedy *Electra*, Strauss's opera deals with one climactic incident in the long and tormented story of the house of Atreus. It is not necessary to know why the family was accursed. But for purposes of understanding *Elektra*, some background is essential.

Agamemnon, the son of Atreus, was one of the leaders of the Greeks in the Trojan War. He was married to Clytemnestra; their children were the daughters Iphigeneia, Electra, and Chrysothemis (in the version told in the opera), and the son Orestes. On the way to Troy, the Greek fleet landed at Aulis, where it was held by adverse winds, since the goddess Artemis was angry with Agamemnon for killing one of her sacred hinds. In order to get the army safely to Troy, Agamemnon sent for his daughter Iphigeneia and sacrificed her to Artemis. This act earned him the undying enmity of his wife Clytemnestra, who took a lover, Aegisthus, while Agamemnon was in Troy. When he returned in triumph to Greece, Clytemnestra (with largely ineffectual help from Aegisthus) murdered Agamemnon with an axe while he was in his bath and then installed Aegisthus in his place. Electra and Chrysothemis were reduced to the status of menials, but Orestes was sent away for safety (versions differ as to who was responsible for this).

Clytemnestra has spent the years since Agamemnon's murder in terror of being killed herself in revenge, most probably by her son Orestes, since the Furies demand retribution for shedding the blood of a relative. Electra has become obsessive about the hoped-for return of her brother, though she is not by any means certain that he is still alive. In any case, she thinks of little but the required retribution.

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The scene is a central courtyard of the palace at Mycenae.

The orchestra virtually shouts the name "Agamemnon" as the opera begins. Immediately a group of serving girls sets the scene. They describe the bizarre behavior of Electra, whom they by turns despise or sympathize with. Aegisthus and Clytemnestra have condemned her to live and eat with the dogs, and she howls like one of them, they say. Only the fifth maid reveres and loves the unhappy princess, but the others set upon her and beat her in the house for her defense of Electra.

Electra enters alone. She calls upon her father and describes in detail the circumstances of his murder, which can never leave her thoughts. She sings more tenderly of the warm family relationship of which she has now been deprived for years. Then she imagines a wild scene in which the three surviving children will dance around the bodies of their enemies.

Suddenly she is interrupted by her sister Chrysothemis, a helpless and frightened person, who has come to warn Electra that Clytemnestra and Aegisthus (whom Electra derisively refers to as "the two women") plan to lock her up in a tower. Electra berates her sister for failing to pray and work for judgment to fall upon the wrongdoers. But Chrysothemis yearns simply to marry and have children; she feels that Electra's behavior has tarred them both with the same brush. Chrysothemis reminds Electra that they are living in a hopeless situation with "no brother returning, not a messenger from a brother, nor a messenger from a messenger." Electra has no sympathy. Chrysothemis tells her that Clytemnestra has been suffering horrible nightmares and has been making sacrifices to the gods in the hope of allaying her torment. Even now she hears her mother bringing in sacrificial animals. She begs Electra to

Königliches Opernhaus.

23. Vorstellung.

Montag, den 25. Januar 1909.

Richard Strauß-Woche.

1. Abend.

Uraufführung:

Elektra.

Tragödie in einem Aufzuge von Hugo von Hofmannsthal.

Musik von Richard Strauß.

Regie: Georg Toller

Musikalische Leitung: Ernst von Schuch

Personen:

Klytämnestra	— — —	Ernestine Schumann Heink
Elektra, ihre Töchter	— — —	Annie Krull
Chrysothemis, ihre Töchter	— — —	Margarethe Siems
Aegisth	— — — —	Johannes Sembach
Orest	— — — —	Karl Perron
Der Pfleger des Orest	— — — —	Julius Puttlitz
Die Vertraute	— — — —	Gertrud Sachse
Die Schleppträgerin	— — — —	Elisabeth Boehm-von Endert
Ein junger Diener	— — — —	Fritz Soot
Ein alter Diener	— — — —	Franz Nebuschka
Die Aufseherin	— — — —	Riza Eibenschütz
Fünf Mägde	— — — —	Francesca Bender-Schäfer, Magdalene Seebe, Irma Tervani, Anna Joder, Minnie Nast

Dienerinnen und Diener — Schauplatz der Handlung: Mykene

Die Dekorationen sind vom Hoftheatermaler Rieck entworfen und angefertigt, die Kostüme nach Entwürfen des Professors Fanto vom Garderobe-Oberinspektor Meyger ausgeführt. Dekorative Einrichtung vom Oberinspektor Haßart.

Textbücher sind an der Kasse das Exemplar für 1 Mark zu haben.

Beurlaubt: Herr Rüdiger.

Der freie Eintritt ist ohne jede Ausnahme aufgehoben.

Gekaufte Billetts werden nur bei Abänderung der Vorstellung zurückgenommen.

Spielplan.

Königliches Opernhaus.

Dienstag, 26. Januar: Richard Strauß-Woche. 2. Abend: Salome. Drama in einem Aufzuge. Musik von Strauß. Anfang 8 Uhr.

Mittwoch, 27. Januar: Richard Strauß-Woche. 3. Abend: Feuersnot. Singgedicht in einem Akt. Musik von R. Strauß. Symphonia domestica von Strauß. Anfang 8 Uhr.

Königliches Schauspielhaus.

Dienstag, 26. Januar: Die Rabensteinerin. Schauspiel in vier Akten von E. v. Wildenbruch. Anfang ½8 Uhr.

Mittwoch, den 27. Januar: Die glücklichste Zeit. Lustspiel in drei Akten von Auern heimer. Anfang ½8 Uhr.

Einlaß 7 Uhr. Kassenöffnung ½8 Uhr. Anfang 8 Uhr. Ende ¾10 Uhr.

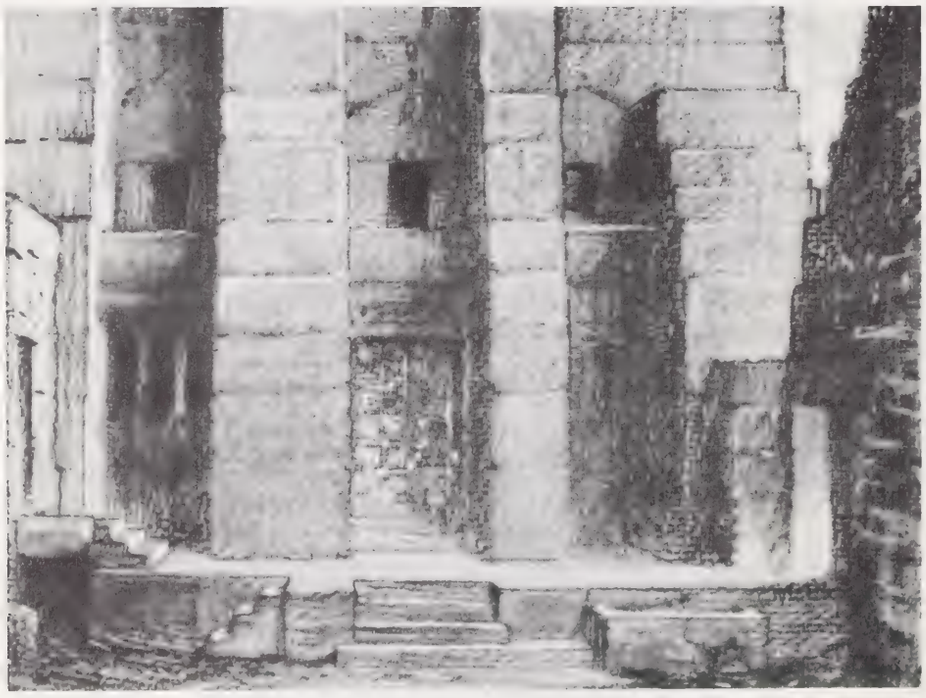
From the Dresden premiere on January 25, 1909

stay out of her way, but Electra merely replies, "I have never wanted so much to speak to my mother." Chrysothemis flees the impending encounter.

Queen Clytemnestra, a ruined shadow of her former magnificence, appears at the window, leaning on the arm of a confidante. (Hofmannsthal has made her a far more hideous figure than she was in the Greek tragedies, where she at least argued her position as the mother of the murdered Iphigeneia as some justification for her actions.) She laments the fate that gave her such a daughter as Electra. But, dismissing her servants, she descends to the courtyard to speak with Electra. After describing her nocturnal torments, she declares that she will kill every living creature if necessary, to find the appropriate sacrifice that will end the nightmares that torment her. With insinuating double meanings, Electra replies that she knows of a suitable sacrifice. Clytemnestra is eager for details. Electra explains: it is a woman who must be slain with an axe by a stranger who is related to her. Clytemnestra demands further information, but Electra asks instead about her brother Orestes. Has Clytemnestra perhaps sent money to pay for his murder? Her mother trembles at these words, implicitly admitting the charge. But she swears she will drag from Electra the secret of the appropriate sacrifice. Now Electra turns on her: "What must bleed? Your own throat, when the huntsman has caught you! . . . Then you will dream no more, and those who yet live will be able to rejoice in life!"

The two women stand staring at one another, Electra in wild intoxication, Clytemnestra breathless with terror. The confidante comes out and whispers something in Clytemnestra's ear. Suddenly her whole manner changes; she begins laughing and goes out with a look of triumph on her face. Electra cannot imagine what could have motivated so sudden a change of mood. (Strauss considered this the midpoint of the opera, and marked the fact by starting his rehearsal numbers in the score over again with "la.")

Chrysothemis comes out with terrible news: Orestes is dead. Two strangers, one old and one young, have brought word to the palace that he was dragged to death by his



Alfred Roller's design for the first Vienna performance in 1910

own horses. A servant is sent to get a horse and ride as quickly as possible to tell Aegisthus and bring him back to the house.

Now, Electra feels, vengeance is her responsibility. She tells Chrysothemis that they must do the act together, killing both Clytemnestra and Aegisthus. Electra offers Chrysothemis every inducement she can think of to persuade her to agree, but as the poor woman tears herself free ("Let me go! I can't!"), Electra curses her.

Determined to act on her own, if necessary, Electra goes to the base of the courtyard wall and begins digging in the dirt. This is where she has buried the axe that was used to murder Agamemnon, the weapon that she will use to be avenged. She notices a strange man watching her. He asks if she works in the palace. When she says she does, he tells her he has business with the queen: he has brought the news of Orestes' death. Electra bewails the loss of her brother; the stranger, surprised at her personal reaction to the news, asks if she is of the royal house. When she reveals her name, he exclaims in astonishment, and reveals to her softly that Orestes is still alive. Before he can say more, they are interrupted by the arrival of some elderly servants who kneel to him and kiss his hand. Electra demands to know who he is; he replies, "The dogs in the courtyard know me, and my own sister does not?"

Electra cries out his name and the orchestra surges with the warmth of her excitement. Orestes is nervous that they have been overheard. In an extended scene of great lyrical warmth, they rejoice in their reunion and plan the deed they must accomplish. Orestes' old tutor comes in and urges him to move promptly. Clytemnestra's confidante comes to usher them into the house. Electra stands alone for a moment after they've gone and suddenly remembers, "I wasn't able to give him the axe! Are there no gods in heaven?" After a tense moment of waiting, she hears the shriek of Clytemnestra inside, and cries out, "Strike yet again!"

The maids and Chrysothemis have heard the scream but think that Clytemnestra is having another nightmare. Suddenly they hear Aegisthus arriving. They deem it advisable to withdraw, in case something really is amiss in the house. Aegisthus, vapid and self-satisfied, enters the courtyard and demands lights. Electra takes a torch out of its ring and proceeds to lead him to the house with a weird dance of glee. He has come to hear the news that the two strangers have brought. "Have they really said that Orestes is dead, with such proof that there is no doubt?" "Oh my lord," says Electra, "they say it not only with words, but with physical gestures, so that no doubt is possible." She leads him to the door and waits once more. In a few seconds, Aegisthus appears at the window, struggling with someone inside. He cries out, "Murder! Murder! Doesn't anyone hear me?" Electra, with grim triumph, cries, "Agamemnon hears you!"

Chrysothemis and a chorus of servants exult in the return of Orestes. Electra breaks away from her sister and begins dancing, more and more ecstatically, like one demented. "I am bearing the burden of joy, and I dance before you." Her dance becomes more and more frenzied. Suddenly she collapses dead on the ground. Chrysothemis rushes to the closed door of the palace, calling for help from Orestes, as the curtain falls.

—S.L.

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Hildegard Behrens

Soprano Hildegard Behrens has appeared with virtually every major opera house and orchestra of international stature. During the 1987-88 season she sang and recorded the role of Brünnhilde in the new Metropolitan Opera production of *Siegfried* under James Levine, in addition to Met performances as the *Walküre* Brünnhilde and Puccini's Tosca. Following her Paris Opera triumph as Elektra under Seiji Ozawa's baton in February 1987, she sang her first United States performances of that role, with Seiji Ozawa and the Boston Symphony Orchestra in December 1987 in Boston and New York. In Europe she divided her time mainly between Vienna, where she appeared in *Salome* and *Fidelio*, and Munich, where she performed in new productions, created especially for her, of *Salome* and *The Makropoulos Affair*. Ms. Behrens's international career began with important debuts in 1976 at the Met, Covent Garden, and the National Theatre of Prague. In 1977 she made her Salzburg Festival debut as Salome in a new production conducted by Herbert von Karajan and subsequently recorded for Angel. Her 1983 Bayreuth debut as Brünnhilde under Sir Georg Solti, followed by Metropolitan Opera performances of Isolde and Brünnhilde, established Ms. Behrens as a leading Wagnerian soprano. Since 1984, her Metropolitan Opera roles have also included Tosca, Marie in *Wozzeck*, Donna Anna in *Don Giovanni*, Leonore in *Fidelio*, Elettra in *Idomeneo*, and Sieglinde in *Die Walküre*. This coming season Ms. Behrens adds the *Götterdämmerung* Brünnhilde to her list of Met portrayals and sings Brünnhilde in the Met's first staging of the complete *Ring* cycle in more than a decade.

Ms. Behrens is also a distinguished soloist with orchestra. She has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra since her 1982 performance in Beethoven's *Fidelio* at Tanglewood, returning for music of Wagner, Mozart, Strauss, Berlioz, Schoenberg, and, in April 1987, the role of Marie in Berg's *Wozzeck*. New additions to her discography include recordings of *Die Walküre* with James Levine, *Wozzeck* with Claudio Abbado, and a recital of Liszt Lieder, all on Deutsche Grammophon. Recent EMI/Angel releases include "Great Scenes and Arias from Wagnerian Operas," and a recital including Schumann's *Frauenliebe und -leben* and songs by Brahms, Bach, Elgar, Mozart, Schubert, Strauss, and Wolf. Recent CD reissues include the EMI/Angel *Salome* with Karajan, and, on London/Decca, *Der Freischütz* with Kubelik and *Fidelio* with Solti. Her performance as Tosca in the Met's Franco Zeffirelli production is available on both videodisc and videocassette.

Born in Oldenburg, Germany, Hildegard Behrens graduated from law school in Freiburg, where she subsequently studied voice at the conservatory. She then joined the Deutsche Oper-am-Rhein in Düsseldorf, where she was discovered by Herbert von Karajan, who launched her international career with *Salome* at Salzburg.

Johanna Meier

This season soprano Johanna Meier made return appearances at the Metropolitan Opera as Brünnhilde in *Die Walküre*, at the Dallas Opera and the Florentine Opera of Milwaukee as Turandot, and at the Baltimore Opera as Norma. In Paris she renewed a long professional association with conductor Daniel Barenboim, appearing with his Orchestre de Paris in concert performances of *Die Walküre* and *Götterdämmerung*. Other engagements included Chrysothemis in *Elektra* in Buenos Aires, Elisabeth in *Tannhäuser* and Senta in *Der fliegende Holländer* in Barcelona, the title role in *Ariadne auf Naxos* in Trieste, and the *Walküre* Brünnhilde in Bologna. In 1986-87 Ms. Meier appeared at the Metropolitan Opera as Sieglinde in a new production of *Die Walküre* and made her Italian debut as Chrysothemis at Florence's Teatro Comunale, reprising the latter role for the Hamburg Staatsoper, where she also appeared as Senta. In addition to her debut as Turandot with the Baltimore Opera, she appeared in an all-Wagner program with the Toronto Symphony, in Beethoven's Ninth Symphony with the Munich Philharmonic, and in a concert version of *Fidelio* with the Madison (Wisconsin) Symphony. Other recent operatic roles have included Senta in Vienna, Isolde and the Marschallin in *Der Rosenkavalier* in Japan with the Staatsoper, Brünnhilde in *Die Walküre* in Madrid, Brünnhilde in *Götterdämmerung* with the Dallas Opera, Elsa in *Lohengrin* with the New Orleans Opera, Sieglinde in *Die Walküre* in the Seattle Opera's new *Ring* cycle, the Marschallin and Norma at the Cincinnati Opera, Chrysothemis at the Metropolitan Opera, Salome in a new production in Marseilles, the title role of *Fidelio* in Chicago, Vienna, Munich, and Montreal, Ariadne in Chicago, and Donna Anna in *Don Giovanni* in Marseilles. Johanna Meier became the first American to sing Isolde at the Bayreuth Festival when she made her debut there in the Jean-Pierre Ponnelle production of *Tristan* under Daniel Barenboim in 1981, repeating the role for two successive summers and for a Unitel film. Her Isolde has also been heard with the Metropolitan Opera, the Orchestre de Paris, the Canadian Opera Company, the Welsh National Opera, and in Bonn, Venice, and Mexico City. Ms. Meier has appeared as soloist with such prominent orchestras as the New York Philharmonic, the Chicago Symphony, the National Arts Centre Orchestra in Ottawa, and with the Metropolitan Opera on tour in the Verdi *Requiem*.

Born in Chicago, Johanna Meier is the daughter of Josef Meier, founder of the Black Hills Passion Play in South Dakota. A graduate of the Manhattan

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School of Music, she made an acclaimed debut with the New York City Opera as the Countess in Strauss's *Capriccio*. Remaining with that company for ten years, she appeared in a wide-ranging repertoire while gaining an international reputation in performances with the opera companies of Chicago, Pittsburgh, Baltimore, Portland, Ottawa, the Netherlands, Zurich, Hamburg, Berlin, and Madrid. She made her Metropolitan Opera debut in 1979, in the title role of *Ariadne auf Naxos*. Ms. Meier's only previous performances with the Boston Symphony Orchestra were as soprano soloist in Beethoven's Ninth Symphony, in December 1972 under the direction of Leonard Bernstein.

Maureen Forrester

Contralto Maureen Forrester has been heard by audiences on five continents as a distinguished soloist with virtually every major orchestra in the world. One of the world's great interpreters of Mahler, Ms. Forrester's recent seasons have included performances of Mahler's *Resurrection* Symphony with the Berlin Philharmonic, the Boston Symphony Orchestra, and the Toronto Symphony, *Kindertotenlieder* with the Philadelphia Orchestra and the Orchestre Symphonique de Quebec, *Das Lied von der Erde* with the Hong Kong and Calgary Philharmonic orchestras, and *Songs of a Wayfarer* with the Buffalo Philharmonic. Her 1988-89 season includes performances of the *Resurrection* Symphony with the Chicago Symphony under Zubin Mehta, and with the Tulsa Philharmonic. Other highlights of the season include performances of the Brahms *Alto Rhapsody* with the Louisville Orchestra and at the 1989 International Choral Festival in Toronto with the Toronto Symphony Orchestra under the direction of Robert Shaw, Elgar's *Sea Pictures* with the Montreal Symphony, Berlioz's *Nuits d'été* with Ottawa's National Arts Centre Orchestra, Murray Schafer's *Beauty and the Beast* for contralto and string quartet with the McGill Chamber Orchestra, and appearances with I Fiamminghi Chamber Orchestra throughout the United States. In addition to her numerous appearances with orchestra and in recital, Maureen Forrester also devotes time to the operatic stage. In recent seasons she has appeared with the Opera Company of Philadelphia in *Peter Grimes*, with Toronto's Canadian Opera Company in *Dialogues of the Carmelites*, *Salome*, and *The Mikado*, with San Diego Opera in *Hansel and Gretel*, and with New York City Opera in *Cendrillon*. Future operatic engagements include *The Queen of Spades* with the Canadian Opera Company in 1988-89, *Dialogues of the Carmelites* with San Diego Opera, and *Daughter of the Regiment* with the Calgary Opera Associa-

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tion. In the fall of 1989, Ms. Forrester will repeat the role of Klytemnestra in *Elektra*, which she sings this evening, with Pittsburgh Opera.

Born in Montreal, Maureen Forrester made her debut there at the Montreal YWCA and was immediately engaged to sing Beethoven's Ninth Symphony with the Montreal Symphony under the direction of Otto Klemperer. Soon after, in February 1957, she made her first Carnegie Hall appearance, as contralto soloist in Mahler's *Resurrection* Symphony under Bruno Walter. She has since become a favorite of many of the world's most distinguished conductors, including Leonard Bernstein, James Levine, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Herbert von Karajan. Ms. Forrester is also famous for her many recordings. Recent releases include Rodgers and Hammerstein's *Carousel* on MCA, Handel's *Roman Vespers* on RCA Red Seal, and Rachmaninoff's *Vespers* on Erato. Her recording of Britten's *Ceremony of Carols* and Respighi's *Laud to the Nativity* is scheduled for Christmas release by RCA Red Seal. Ms. Forrester's first solo crossover album, "From Kern to Sondheim," was recently released on Pro Arte. Her remarkably candid autobiography *Out of Character* was published in 1986. In December 1988, Ms. Forrester will complete her five-year term as Chairperson of the Canada Council, a position in which she has made a significant contribution to the cultural life of her native country. The recipient of no less than fifteen honorary doctorates, she was the first artist to be honored with the Companion of the Order of Canada, which she received in 1967. Since her first Boston Symphony appearances in 1958, in Beethoven's Ninth Symphony, Ms. Forrester has returned to Symphony Hall and Tanglewood many times, in music ranging from Bach's *St. Matthew* Passion to Mahler's *Kindertotenlieder*, *Wayfarer Songs*, *Das Lied von der Erde*, and *Resurrection* Symphony.

Hermann Winkler

Born in Duisburg, West Germay, tenor Hermann Winkler began his distinguished career in 1956 with his debut as Kardinallegat Novagerio in Pfitzner's *Palestrina*. After spending two years in Zurich, he was engaged by the Cologne Opera. His performances there and in such important European opera houses as those of Vienna and Hamburg earned him much acclaim, particularly in Mozartean roles. In 1970 he made two important debuts at the Frankfurt Opera—as Lohengrin and, under the direction of Christoph von Dohnányi, as Florestan in *Fidelio*. A member of the Vienna State Opera, the Deutsche Oper Berlin, the Hamburg State Opera, Munich State Opera, and Frankfurt Opera, Mr. Winkler has participated regularly since 1972 in the Munich Opera Festival. Recent performances have included a new production of Othmar Schoeck's *Massimila Doni* in Zurich under Ferdinand Leitner, his debut as Loge in a new production of *Das Rheingold* in Bologna under Peter Schneider, and, in January of this year, *Orpheus in the Underworld* in Berlin. During the 1889-90 season he will appear in a new production of *Peter Grimes* in Zurich. Other noteworthy performances have included Idomeneo in Salzburg under Karl Böhm, Parsifal in Bayreuth under Horst Stein, his debut as the Emperor in the Jean-Pierre Ponnelle production of *Die Frau ohne Schatten* in

Cologne under Sir John Pritchard, Beethoven's Ninth Symphony under Herbert von Karajan with the Berlin Philharmonic in Tokyo, *Das Lied von der Erde* also under Karajan, Florestan at the Salzburg Festival, and *Das Lied von der Erde* under Pierre Boulez at London's Royal Albert Hall. Mr. Winkler has worked with many other distinguished conductors, including Carlos Kleiber, Hans Knappertsbusch, Erich Leinsdorf, Lorin Maazel, Zubin Mehta, and Thomas Schippers. He has appeared in radio and television productions of operas, including Vaslav Kaslik's production of *Der fliegende Holländer*, in which he sang Erik, and he has recorded Aegisth in *Elektra*, the role of his Boston Symphony debut this evening, for EMI.

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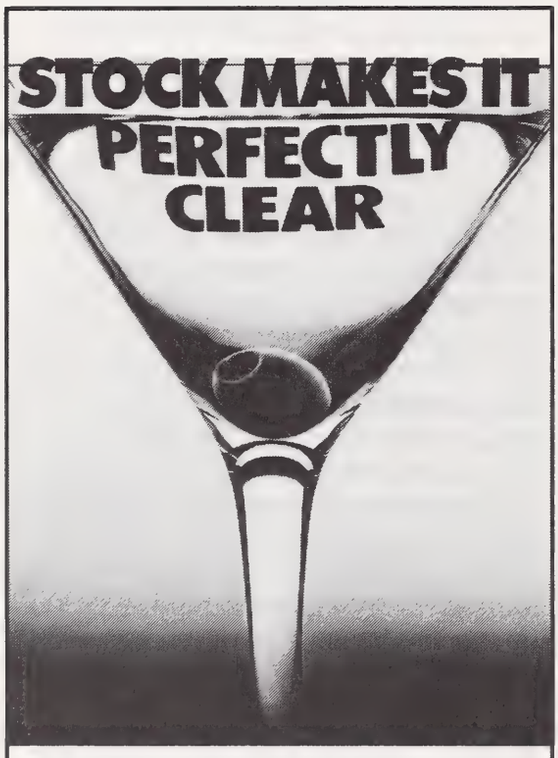
Brian Matthews

Born in Los Angeles, where his studies included biochemistry at UCLA and viola at the California Institute of the Arts, bass Brian Matthews was encouraged to pursue music at Juilliard, where he studied under Oren Brown and received his bachelor's and master's degrees in music. A student of Mrs. Marion Cooper, whom he credits as his lifelong voice teacher, he has won the Loren L. Zachary Award, the McLawton Award, the Elaine Johnstone Award, and the Herbert Weinstock Memorial Award. Mr. Matthews performed with Los Angeles Valley Opera in the Robert Charles production of *Alice in Wonderland*, and he was later seen in Wolf Trap productions of Prokofiev's *War and Peace* and Donizetti's *Daughter of the Regiment* under Sarah Caldwell. Mr. Matthews has appeared in numerous American Opera Center productions, most recently as The Catcher in William Schuman's *Casey at the Bat*, Leporello in *Don Giovanni*, and Superintendent Bud in *Albert Herring*. With New York Grand Opera under Vincent La Selva he has performed as Zuniga in *Carmen* and as Giovanni in Verdi's *Il corsaro*. In England he has performed Collatinus in *The Rape of Lucretia* and Arkel in *Pelléas et Mélisande* under Steuart Bedford; performances in South America have included Sarastro in *The Magic Flute*, Leporello in *Don Giovanni*, and Colline in *La bohème*, Mr. Matthews has appeared as soloist with

orchestra in the Verdi *Requiem*, Mozart *Requiem*, and Fauré *Requiem*, and in Schubert's Mass in G; he has been invited to sing the role of the Pater Profundis in Schumann's *Scenes from Goethe's "Faust"* in Barcelona, Spain. Mr. Matthews made his Boston Symphony Orchestra debut in April 1987 as the First Apprentice in performances of Alban Berg's *Wozzeck* under the direction of Seiji Ozawa, returning in December 1987 to sing the role of Orest in *Elektra* in Boston and New York.



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Herbert Perry

Bass-baritone Herbert Perry made his professional debut with the Arizona Opera Company in *Tosca* and later sang the world premiere of Edward Garza's *Saga of the Hidden Sun* with the Tucson Theater of the Performing Arts. During the summer of 1980, while under full scholarship at the Chautauqua Festival, he performed in the Mozart *Requiem* and appeared as guest soloist with the Festival Orchestra. A recipient of several NATS awards, he also won the National Sigma Alpha Iota Concerto Competition that same summer, resulting in a solo engagement with the Chautauqua Symphony Orchestra. For three seasons, Mr. Perry participated in the Houston Grand Opera Studio for young artists, making his debut with the company during the 1981-82 season as the Friar in *Don Carlo* and later singing in *Rigoletto*, *Peter Grimes*, *Tosca*, and *Simon Boccanegra*. He has toured the United States as Figaro in the Texas Opera Theatre production of *Le nozze di Figaro* and in 1983 was the only male artist chosen as a finalist in the Metropolitan Opera National Auditions. Mr. Perry's 1983-84 season brought debuts with the Opera Theatre of St. Louis and at the Aspen Festival. Among other engagements, recent seasons have brought his Opera Omaha debut as Angelotti in *Tosca*, his appearance as Balthazar in a nationwide telecast of excerpts from *Amahl and the Night Visitors* as part of the 1984 Kennedy

Center Honors, his debut with the Los Angeles Philharmonic under Christopher Hogwood, a Minnesota Orchestra Sommerfest appearance under Leonard Slatkin, and his debut at the Spoleto Festival in Charleston, South Carolina. In addition to his Boston Symphony Orchestra debut in December 1987 in *Elektra*, the current season has brought his New York City Opera debut as Timur in *Turandot*, an appearance as Don Fernando in Boston Concert Opera's *Fidelio*, and performances as Mozart's Figaro with Sarasota Opera.

Emily Rawlins

A native of Ohio, soprano Emily Rawlins studied at Indiana University in Bloomington and at the Curtis Institute in Philadelphia. She was a national finalist in the Metropolitan Opera Auditions in 1972 and that year was awarded a Fulbright-Hays Grant to study in Vienna. In 1973 she made her professional debut as Cherubino in Mozart's *Le nozze di Figaro* at the State Theater of Basel, where she remained a member of the company until 1977. That year she became a member of the Deutsche Oper-am-Rhein in Düsseldorf, where she made her debut as Nedda in *I pagliacci*, and where she expanded her repertoire to include twentieth-century works by Henze, Reimann, Janáček, Berg, and Kelterborn. In 1981 she created the role of Sophie in Cerha's *Baal* with Theo Adam at the Salzburg Festival. Her European opera appearances have also included Vienna, the Teatro São Carlo in Lisbon, Mannheim, Bonn, Geneva, Lucerne, and Cologne. Ms. Rawlins's San Francisco Opera appearances have included Nedda in *I pagliacci* and Cordelia in the American premiere of Reimann's *Lear*. 1983 brought her debut with Houston Grand Opera as Giulietta in *The Tales of Hoffmann* and appearances in the title role of Iain Hamilton's *Anna Karenina* in its American premiere with the Los Angeles Opera Theater, for which she received international acclaim. In addition to her work in opera, Ms. Rawlins appeared with symphony orchestras throughout the world, including the Vienna Philharmonic, Austrian Radio Orchestra, Munich Philharmonic, the Orchestre de la Suisse Romande, and the Basel Symphony. In 1985 she returned to the Vienna Staatsoper for Cerha's *Baal*. In 1986, making her Belgian Opera debut, she was acclaimed as Olga in the world premiere of Laporte's *Das Schloss*, a production videotaped for European television. Ms. Rawlins made her Boston Symphony debut in the orchestra's performances of *Elektra* in Boston and New York in December 1987. Other Boston appearances this season included her Boston Concert Opera debut as Hannah in staged performances of *The Merry Widow*, and her debut with the Opera Company of Boston as Lucy and Jenny in *The Threepenny Opera* in separate performances (she also sang *both* roles in one performance when the scheduled Jenny became indisposed). Ms. Rawlins also participated in the American premiere of Rodian Shchedrin's opera *Dead Souls* as part of the Soviet-American festival "Making Music Together."

Dominique Labelle

Sponsored by the Canada Council and by Boston University on a Dean's Scholarship, soprano Dominique Labelle is currently studying with Phyllis Curtin. Ms. Labelle is a graduate of McGill University, where she received the Pauline Donalda Scholarship for three consecutive years. This summer she is a Vocal Fellow at the Tanglewood Music Center. A participant in the Boston University Opera Program, Ms. Labelle recently performed the leading role in the opera *Transformations* by Conrad Susa. Ms. Labelle made her Boston Symphony Orchestra debut in performances of Strauss's *Elektra* under Seiji Ozawa in Boston and New York last December; this past June she made her New York recital debut at Merkin Hall. Ms. Labelle recently sang the role of Rosalinda in *Die Fledermaus* with the Boston University Opera Institute, and she won the voice competition of the Canadian Women's Club of New York City and the Orford Music Competition in Montreal this past spring. Ms. Labelle will sing the role of Donna Anna in the Peter Sellars production of Mozart's *Don Giovanni* at the PepsiCo Summerfare festival in 1989. Earlier this summer she was a soloist in the Nielsen Symphony No. 3 with the Boston Symphony Orchestra under the direction of Andrew Davis, and she sang the role of Elizabeth Zimmer in Hans Werner Henze's opera *Elegy for Young Lovers* in a performance staged as part of the 1988 Festival of Contemporary Music at Tanglewood.

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Joan Khara

Mezzo-soprano Joan Khara made her New York and Metropolitan Opera debuts simultaneously during the 1987-88 season in the Metropolitan Opera's production of Wagner's *Die Walküre* under the direction of James Levine. Ms. Khara has been hailed for her operatic, concert, and recital appearances, in a wide variety of repertoire ranging from the Baroque to the contemporary. Recent appearances have included Verdi's *Requiem*, the role of Erda in *Das Rheingold*, and the role of Amneris in

San Francisco area performances of *Aida*, with members of the San Francisco Opera. She has also performed in the Bach Passions, Mozart's Masses and *Requiem*, the Brahms *Alto Rhapsody*, and several Mahler symphonies and song cycles. Ms. Khara is actively pursuing a recital career and has given solo concerts in Sydney, Honolulu, and San Francisco, where she has performed on such prestigious concert series as The Century Club and Old First Concerts. A native of San Francisco, she has been the recipient of full scholarships to the Juilliard School and to the Conservatoire Fontainebleu in France. Ms. Khara has studied privately with Régine Crespin and James Schwabacher. She made her Boston Symphony debut in the orchestra's performances of *Elektra* in Boston and New York in December 1987, and she will rejoin the orchestra for its opening-week performances of Beethoven's Ninth Symphony in Symphony Hall at the start of the 1988-89 season.

Wendy Hillhouse

Mezzo-soprano Wendy Hillhouse recently made her international debut at the Teatro Liceo in Barcelona as Lucio Cinna in Mozart's *Lucio Silla*. She appeared at the Metropolitan Opera last season as Grimgerde in the new production of *Die Walküre* (a role she repeated this year) and as Henrietta in *I purítani*, after joining the Met roster in 1986 as Micah in Handel's *Samson*. Other recent career highlights have included the role of Phèdre in Rameau's *Hippolyte et Aricie* with San Francisco Concert Opera, *Carmen* with Dallas Lyric Opera, Dorabella in *Così fan tutte* with the Opera Company of Philadelphia, and *Le Comte Ory* with Opera de Nice. In addition to other operatic engagements in San Francisco, Philadelphia, Cincinnati, Columbus, and Sacramento, and with Pennsylvania Opera Theatre, Ms. Hillhouse has performed with the symphony orchestras of Pittsburgh, Sacramento, San Jose, Oakland, and Lansing. Other noteworthy concert appearances have included the Festival of Masses in San Francisco with Robert Shaw and the Chamber Music West Festival. Ms. Hillhouse was the first-place winner of the Artists Award of the National Association of Teachers of Singing in 1985 and has appeared in recital throughout the United States. She was named Laureate in Voice at France's Academie Maurice Ravel in 1985, and she has won first prizes in numerous vocal competitions, including the Eleanor Steber Competition, the Loren L. Zachary Society Competition in Los Angeles, the San Francisco Opera Merola Auditions, and the San Francisco Regional Metropolitan Opera Auditions. A resident of Redwood City, California, Ms. Hillhouse holds degrees from the San Francisco Conservatory of Music and from the University of California at Berkeley. She made her Boston Symphony debut in the orchestra's performances of *Elektra* in Boston and New York in December 1987.

Diane Kesling

Following her return from Seattle *Ring* performances last summer as Freia and Gutrune, mezzo-soprano Diane Kesling spent much of the 1987-88 season at the Metropolitan Opera, appearing in *Manon*, *Das Rheingold*, *Die Walküre*, *La traviata*, and *Lulu*. Ms. Kesling will be heard as Wellgunde on Deutsche Grammophon's new recordings of *Das Rheingold* and *Götterdämmerung*, conducted by James Levine. During the 1986-87 season she made her debut with the Pittsburgh Symphony in Beethoven's Ninth Symphony, Lorin Maazel conducting. Operatic debuts included Maddalena in *Rigoletto* with Knoxville Opera, Opera Company of Philadelphia's *Death in Venice*, Ortlinde in *Die Walküre* and Freia in *Das Rheingold* for the Seattle Opera's new production of the *Ring*, and Siegrune on Deutsche Grammophon's new recording of *Die Walküre*, conducted by James Levine. Highlights of recent seasons have included the role of Dinah in Houston Grand Opera's production of Leonard Bernstein's *Trouble in Tahiti*; a La Scala debut as Dinah in Bernstein's *A Quiet Place*, a role Ms. Kesling repeated at the Kennedy Center; a Shreveport Opera Hansel; Wolf Trap Farm Park's *L'Enfant et les sortilèges* and *The Rape of Lucretia*, and the world premiere of David White's *Homages* at the 1983 International Viola Conference. Other Metropolitan Opera appearances have included that company's centennial-season performances of *Don Carlo*, a new production of *Rinaldo*, and the "Live from the Met" centennial telecast. She has also appeared at the Met as Magdalena in *Die Meistersinger*, Dryad in *Ariadne auf Naxos*, Stephano in *Romeo and Juliet*, Dorabella in *Così fan tutte*, and Cherubino in *Le nozze di Figaro*. In addition, she has appeared on "Live from the Met" PBS telecasts as Mercédès in *Carmen* and Zulma in *L'italiana in Algeri*.

A graduate of Ohio State University, Ms. Kesling joined the Houston Opera Studio in 1978 and performed with Houston Grand Opera as Prince Orlofsky in *Die Fledermaus*, Magdalena in *Die Meistersinger*, Varvara in *Katya Kabanova*, and *La Cenerentola*. Texas Opera Theater appearances included Dorabella, Hansel, and Suzuki in *Madama Butterfly*. After becoming a finalist in the Metropolitan Opera National Auditions, Ms. Kesling was invited to become a member of the Met's Young Artists Development Program. She is making her Boston Symphony Orchestra debut in this performance of *Elektra*.

Cynthia Haymon

Soprano Cynthia Haymon burst onto the operatic scene with her acclaimed performance of the title role in *Harriet, A Woman Called Moses* in the Virginia

Opera world premiere of Thea Musgrave's work. Since that time Ms. Hayman has performed in opera houses throughout the world. This season has brought important debuts, as Liù in *Turandot*, in both Hamburg and Munich, as well as her first appearance at the Théâtre de la Monnaie in Brussels, where she appeared as Amor in Gluck's *Orfeo ed Euridice* in a new production. She also made her debut with the Israel Philharmonic under Zubin Mehta, as Micaela in fully-staged performances of *Carmen* directed by Jean-Pierre Ponnelle. Earlier in the season, she made her Seattle Opera debut in the same role, in a François Rochaix production. Ms. Haymon began her 1986-87 season with a triumphant debut with the Royal Opera, Covent Garden, as Liù on that company's tour of the Far East. She made her London stage debut in Covent Garden's *Turandot* that spring, with one performance televised live throughout Europe, and also appeared at Covent Garden as Mimi in *La bohème*. Ms. Haymon made her London concert debut as soprano soloist in Rossini's *Stabat Mater* with the London Symphony Orchestra conducted by Myung-Whun Chung, and she had a return engagement with that ensemble for Berg's *Lulu* Suite under Michael Tilson Thomas. She worked with Mr. Thomas again in a PBS Gershwin special, in which she gave the first performance of the newly-discovered song "Lonely Boy," and made her debut with the Baltimore Opera as Liù. In the summer of 1986 Ms. Haymon made her acclaimed European debut at the Glyndebourne Festival as Bess in a Trevor Nunn production of *Porgy and Bess* under the direction of Simon Rattle. One of the greatest successes in the festival's history, the production was repeated in the 1987 season and has been recorded for EMI for release early next year. During the 1985-86 season, Cynthia Haymon made her debuts with the Michigan Opera Theater, the Dayton Opera, and Boston Concert Opera, all as Liù. That same season she appeared as soloist with the Cleveland Orchestra under Isaiah Jackson. A graduate of Northwestern University, Ms. Haymon was named Most Distinguished New Artist at the Santa Fe Opera in 1984, where she made her professional debut the following year, as Diana in Offenbach's *Orpheus in the Underworld* and as Xanthe in Strauss's *Die Liebe der Danae*. Ms. Haymon is making her Boston Symphony Orchestra debut in this performance of *Elektra*.

Loretta Di Franco

Soprano Loretta Di Franco won first prize in the Metropolitan Opera National Auditions, as well as several other awards and scholarships. As a result, she became the first person in the history of the Met to rise from the chorus to solo artist status. Her roles at the Met have in-

cluded Lauretta in *Gianni Schicchi*, Musetta and Mimi in *La bohème*, Zerlina in *Don Giovanni*, Susanna in *Le nozze di Figaro*, Papagena in *The Magic Flute*, Lisa in *La sonnambula*, Helen in *Mourning Becomes Elektra*, and Berta in *The Barber of Seville*. A native of New York City, Ms. Di Franco is a graduate of Erasmus Hall High School and studied at Hunter College and at Juilliard before joining the Met chorus. She has performed with opera companies and at music festivals throughout the world and has appeared at the Théâtre de L'Odeon in Paris, the Chautauqua Opera, Mobile Opera, the Ravinia Festival, the Newport Music Festival, and with the Miami Beach Symphony Orchestra, among others. Her Met debut was as Chloe in Tchaikovsky's *Pique Dame*, and she was invited by the late Karl Böhm to sing in *Die Frau ohne Schatten* at the Salzburg Festival. Recent Met seasons have seen Ms. Di Franco in new productions of *Manon*, *Le nozze di Figaro*, *Die Walküre*, and *Francesca da Rimini*. The 1986-87 season marked her twenty-fifth anniversary with the company. Ms. Di Franco is also a judge for the Metropolitan Opera National Council Auditions and serves as an adviser to many young artists beginning their careers. She made her Boston Symphony debut in the orchestra's performances of *Elektra* in Boston and New York in December 1987.

Brad Cresswell

Originally from Moline, Illinois, tenor Brad Cresswell began his singing career with the Moline Boy's Choir when he was eight, singing and touring with the group throughout the United States, Canada, and Mexico. He continued studying and performing both vocal and instrumental music throughout his school years and received his bachelor of music degree in 1985 from Simpson College in Indianola, Iowa. While at Simpson College, he was an apprentice for the Des Moines Metro Opera Company for two summers, and he was seen as the Messenger in the Des Moines production of *Aida* broadcast on public

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television in 1984. After leaving Simpson College, Mr. Cresswell attended the St. Louis Conservatory of Music, where he became a student of Edward Zambara. He sang in the Opera Theatre of St. Louis Chorus for two years. Also an active composer, he wrote the music for and directed a production of *The Day of Pentecost* in May 1987 at the Webster Groves Church of St. Louis, where he was a regular soloist. A Vocal Fellow at the Tanglewood Music Center this summer, Mr. Cresswell entered the graduate department of the New England Conservatory of Music last fall, continuing his studies with Edward Zambara there. He is also a member of the Opera Theatre of the New England and Boston Conservatories, continuing to appear, as he has throughout his musical education, in operatic scenes and full opera productions. Since his arrival in Boston, Mr. Cresswell was the tenor soloist in MIT Choral Society performances of Haydn's *Lord Nelson* Mass and *Salve Regina*, and he was tenor soloist in Haydn's *Creation* with the John Oliver Chorale this past February. Mr. Cresswell made his Boston Symphony debut in the orchestra's performances of *Elektra* in Boston and New York in December 1987.

Tanglewood Choir
John Oliver, Conductor

The Tanglewood Choir includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. In recent summers, the Tanglewood Choir's appearances have included productions of Gluck's *Orfeo ed Euridice*, Beethoven's *Fidelio*, Berlioz's *Béatrice et Bénédict*, Bach's *St. Matthew* Passion, and Weber's *Oberon*, all under the direction of Seiji Ozawa, as well as concert performances with the orchestra under such highly acclaimed guest conductors as Kurt Masur.

Tanglewood Festival Chorus
John Oliver, Conductor

Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. During the 1987-88 season the chorus recorded Poulec's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for future release on Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which recently completed its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Choir
John Oliver, Conductor

Sopranos

Melanie Birnbaum
Connie-Lin Chmura
Gwynne Cushing
Ilana Davidson
Andrea Ehrenreich
Julie Hanson
Andrea Austin Jones
Rica Julie
Dominique Labelle
Theresa Ludden
Heidi Person
Lori Phillips
Karen Richards
Robin Rubendunst
Lisa Saffer
Lucy Shaufer
Anna Soranno

Tenors

Brad Cresswell
Randolf Lacy
Frank Timmerman
Franklin Zigman

Mezzo-sopranos

Jeanine Bowman
Andrea Galassi
Madeleine Gray
Teresa Schoendorf
Carter Scott
Mary Smith
Majie Zeller

Basses

Haijing Fu
Stephen Morsheck
Michael Orzechowski
Perry Ward

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Ingrid Bartinique
Phyllis Benjamin
Michele M. Bergonzi
Ellen N. Brown
Mary A.V. Crimmins
Sara Dorfman
Christine P. Duquette
Allison Herrick
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Reginald Didham
Timothy E. Fosket
Michael P. Gallagher
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Dean Armstrong Hanson
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Fred G. Hoffman
James R. Kauffman
Sandy Kellagher
Henry Lussier
John Vincent MacInnis
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David A. Redgrave
Paul Scharf
Clinton John Schmitt
Herman P. Schultz

Basses

Peter Crowell Anderson
Eddie Andrews
Darin S. Anquoe
James Coelho
Mel Conway
James W. Courtemanche
Edward E. Dahl
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Mark L. Haberman
Paul Kowal
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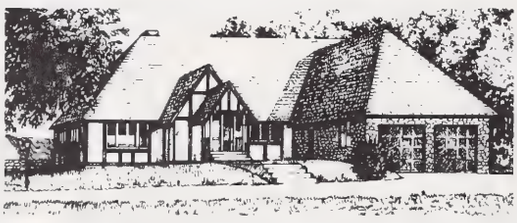

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ON THE OCCASION OF HIS 70TH BIRTHDAY, CBS MASTERWORKS IS PROUD TO HONOR LEONARD BERNSTEIN AS ITS NEWEST ARTIST LAUREATE. AS PART OF THIS CELEBRATION, WE ARE HONORED TO PRESENT A LEGACY OF EXTRAORDINARY WORK LEONARD BERNSTEIN RECORDED EXCLUSIVELY FOR THE MASTERWORKS LABEL.

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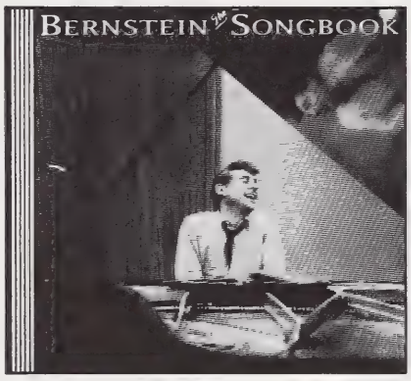

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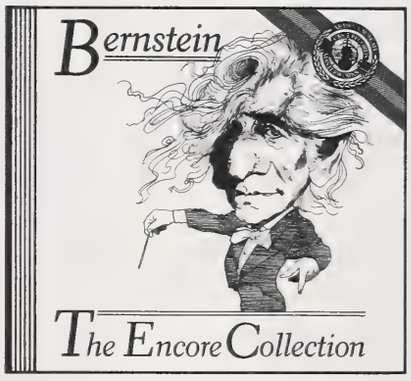

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THIS EXTRAORDINARY 70TH BIRTHDAY SALUTE, HAND-PICKED FROM A WEALTH OF BERNSTEIN RECORDINGS WITH THE NEW YORK PHILHARMONIC, FEATURES 70 OF THE WORLD'S FAVORITE CLASSICAL THEMES, WITH OVER 70 MINUTES OF MUSIC ON EACH OF THREE VOLUMES. THIS DEFINITIVE COLLECTION IS ALPHABETICALLY ARRANGED FOR EASY ACCESS FROM "ALSO SPRACH ZARATHUSTRA" TO THE "WILLIAM TELL OVERTURE."

ALSO MAKING A FIRST APPEARANCE ON COMPACT DISC ARE BERNSTEIN'S TOWERING RECORDINGS OF 20TH CENTURY MASTERPIECES BY STRAVINSKY, SHOSTAKOVICH AND NIELSEN AND BERNSTEIN'S OWN BRILLIANT *MASS*. IT IS A BIRTHDAY TRIBUTE THAT COULD ONLY COME FROM ONE LABEL—CBS MASTERWORKS.

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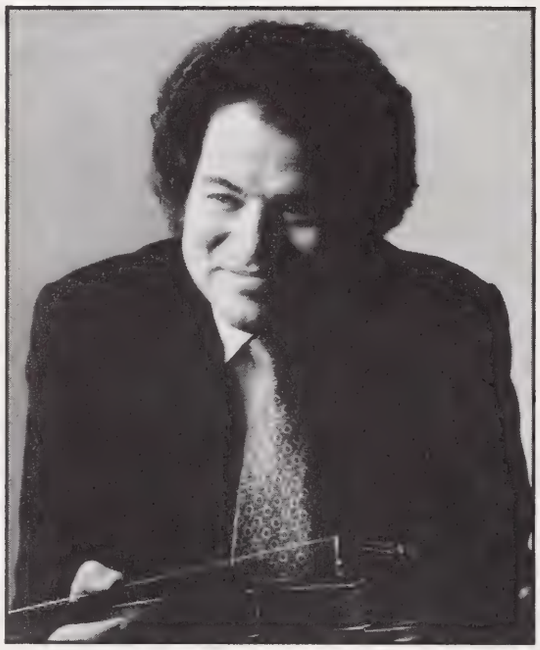

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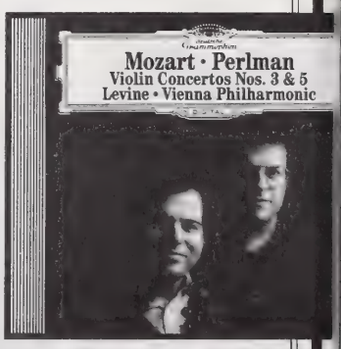

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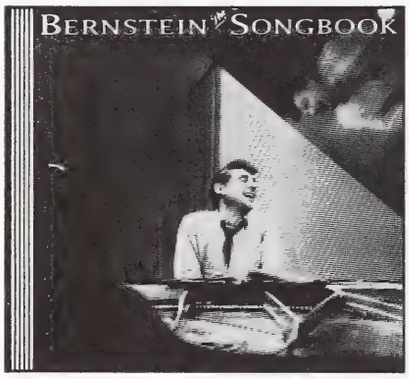

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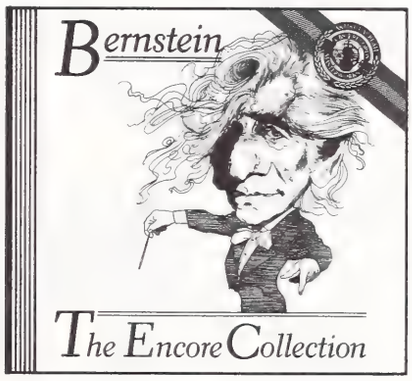

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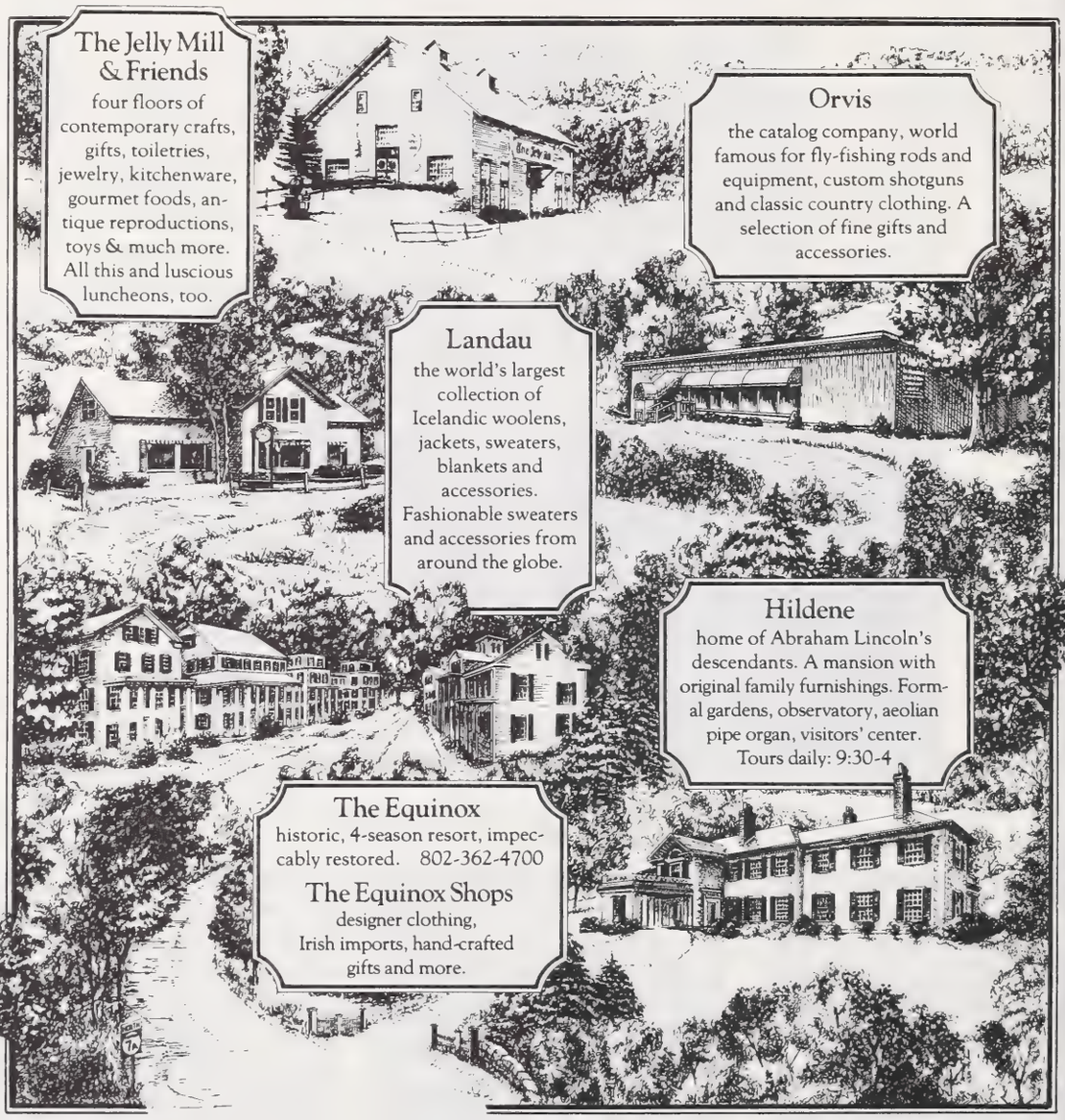

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STRAVINSKY — *Suite Italienne*
- Introductione
- Serenata
- Aria
- Tarantella
- Minuetto e Finale

KIRCHNER — For Solo Cello—Interlude for Violin with Cello—Duo for Violin and Cello
(world premiere)

with LYNN CHANG

SCHUMANN — *Fantasiestücke* for cello and piano, Opus 73
- Zart und mit Ausdruck
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- Lebhaft, leicht
  [Lively, freely]
- Rasch, und mit Feuer
  [Quick, and with fire]

INTERMISSION

BRAHMS — Sonata No. 2 in F for cello and piano, Opus 99
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

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Leon Kirchner was born in Brooklyn in 1919, but his family later moved to Los Angeles, where he grew up and studied with Arnold Schoenberg, who had a profound effect on him. His other principal teachers included Ernest Bloch and Roger Sessions. A much-honored senior American composer, his awards include the 1967 Pulitzer Prize for his String Quartet No. 3. Kirchner has taught at Buffalo, UCLA, the University of Southern California, Yale, Juilliard, and Mills College. In 1961 he succeeded Walter Piston at Harvard, where he is currently Walter Bigelow Rosen Professor of Music. Kirchner's *Music for Twelve* was written for the Boston Symphony Chamber Players, on a commission for the BSO's centennial in 1981. He was composer-in-residence at Tanglewood in 1985. The composer has provided the following description of the creation of his new work:

> In October of 1985 I completed a work, *For Solo Violin*, commissioned by the Second Quadrennial International Violin Competition of Indianapolis. Its first performance took place in September of '86. One of the finalists, Maria Bachmann, gave the first New York performance of this work at Town Hall on February 24, 1987.
>
> On the evening of December 31, 1986, my wife and I gave our customary New Year's Eve gala. Our guests had filled the living and dining rooms of our house in Cambridge and were overflowing into my studio. On the piano was the manuscript of *For Solo Violin*, which I was revising. I remember Yo-Yo Ma observing the manuscript and remarking that I had not ever done a cello piece. I assured him that a piece would eventually come along. "Yes," he countered, "but I can see a cello piece right here." Our conversation was interrupted at that point. For the moment the question of a cello piece was abandoned, but the following day, when I tried to create some order in my studio following the party, I noticed my violin piece. Before the day was gone I had, with modifications here and there, a cello piece before me.
>
> Time passed, and eventually I forgot about the piece I had written on New Year's Day. In the summer of 1987, Maria Bachmann performed my violin piece at Sanders Theatre along with the Bartók Violin Concerto. Violist Scott Nickrenz was in town, and, knowing that I had done a cello version, he asked to hear a tape of my piece. That evening he called Carter Brey and told him about the piece that had been so splendidly performed by Maria. About two weeks later Carter appeared with his cello. We went over my "new" piece. It was difficult. He suggested further modifications: revoicings of several chords, a change of tessitura here and there,

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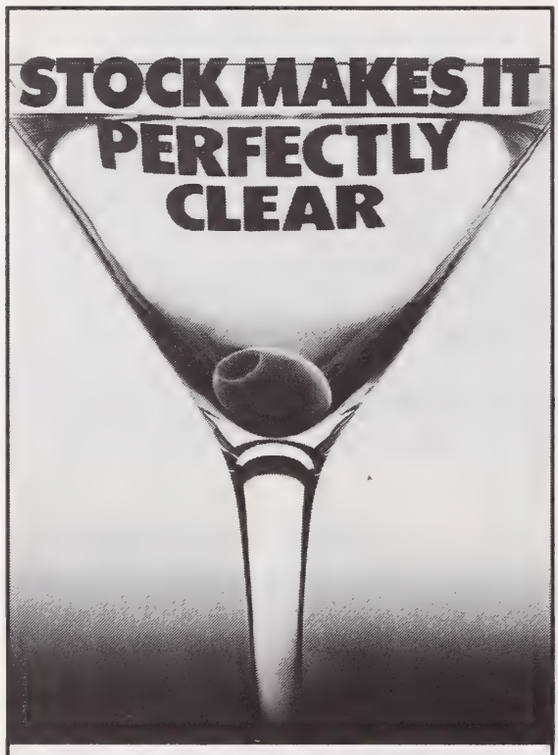
double rather than triple stops. Before he left, he asked to do the premiere performance at Spoleto U.S.A. and in Italy as well.

Yo-Yo was in town at the time and graciously suggested that Carter perform the piece first. During this period I had written a virtuoso Duo for cello and violin that I had shown to Yo-Yo. He suggested that he would present the work with our mutual friend Lynn Chang (both had been undergraduate students of mine) at his concert this summer at Tanglewood, along with the cello piece. For them I conceived this new work, which was to begin with *For Solo Cello*, to be followed by a Duo in which the violin played a large role in response to the technical fireworks of the first movement, developing into a final, somewhat jazzy, virtuoso Duo. In the resulting work, each movement has its own character yet reflects its neighbor movement. This is the work that receives its premiere performance this evening.

In 1849, following several years of intermittent ill health that had limited his composing, **Schumann** enjoyed a burst of creative energy that resulted in some twenty new works, including four for instrumental duet with piano, the featured instruments being horn, clarinet, cello, and oboe. In virtually all of these cases, the composer bowed to practicality and sanctioned performance by other instruments as well. Thus, the present *Fantasiestücke* ("Fantasy pieces") were actually composed for clarinet, but



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either cello or violin is offered as an official alternative. Schumann had originally entitled the set *Soiréestücke* ("Soirée pieces"), but soon changed it to the present, definitive title, one that he was apparently fond of; he used it in three different works for solo piano (Opus 12, Opus 111, and one piece in the Opus 124 set) and one other ensemble work, a trio for piano, violin, and cello, Opus 88. These short pieces are essentially songs without words, lyrical miniatures that allow—and require—legato performance and expressive phrasing from the melody instrument, whether it be clarinet, violin, or cello. They form a small triptych in the key of A (the first is minor, the last two major), progressing from a mood of tender lyricism through fleet passage work and soaring melodies to a conclusion of fiery energy.

Following the completion of his F major string quintet, Opus 88, in 1882, **Brahms** allowed four years to elapse before composing another chamber work, but then new compositions poured forth in a torrent. During the summer of 1886, which he spent at Thun, he composed a second cello sonata (the first had been written more than twenty years earlier), his Opus 100 violin sonata, and the Opus 101 piano trio.

The earlier cello sonata, in E minor, had been a dark and austere work, reveling in the lower depths of the instrument for its generally bleak and sombre material. The new sonata was altogether more "lovable," though not by any means trivial. The main key is a fresh F major, and the first movement is characterized by a rich sonority generated by the steady tremolos in the piano, echoed also by the cello, which creates moods ranging from a full orchestral richness to a delicate nocturne-like effect. The ardent passion of the first movement is followed by an extraordinary slow movement of powerful affect in the distant key of F-sharp, which soon moves to a surprising F minor. These two keys—so distantly related—recur in the next movement and help tie together the central sections of the sonata. The otherworldly character of the second movement, created at the outset by the unusual key, is heightened by the composer's frequent use of pizzicato in the cello, a device that he used rarely.

The scherzo bursts out in a passionate F minor with a particularly demanding piano part. The movement also features one of the composer's favorite rhythmic devices, the two-against-three play of different subdivisions of the beat between the two instruments. The Trio provides suave contrast to the main section, and moves at one point through the distant key of F-sharp. The last movement is frequently regarded as a puzzle because it seems rather light in character to end a sonata that has had three lengthy and solid earlier movements. This one is a rondo of considerable cheerfulness, even frivolity. Brahms, usually a constant reviser of his work, composed this movement almost as fast as he could put the notes to paper. He was obviously pleased with this kind of ending, because he never felt the need of rewriting it.

—Steven Ledbetter

Weekend Prelude

Friday, August 19, at 7

LEONE BUYSE, flute
PETER HADCOCK, clarinet
SHEILA FIEKOWSKY, violin
TAMARA SMIRNOVA-ŠAJFAR, violin
IKUKO MIZUNO, violin
ROBERT BARNES, viola
MARC JEANNERET, viola
YO-YO MA, cello

MOZART — Quartet in D for flute and strings, K.285

Allegro
Adagio
Rondeau

Ms. BUYSE, Ms. FIEKOWSKY, Mr. BARNES, and Mr. MA

MOZART — Quintet in A for clarinet and strings, K.581

Allegro
Larghetto
Menuetto; Trio I; Trio II
Allegretto con Variationi

Mr. HADCOCK, Ms. SMIRNOVA-ŠAJFAR, Ms. MIZUNO, Mr. JEANNERET, and Mr. MA

Notes

When Mozart was in Mannheim in the winter of 1777-78, he met a wealthy Dutchman (whom he identified in his letters as "De Jean," though this is almost surely a corruption of Dejong) who commissioned a set of six quartets for flute and strings. Whether it was the medium or the personality of the commissioner that dampened the composer's enthusiasm, he never really threw himself into the project, with the result that only three of the quartets were composed (he added a fourth at another time), and two of them are tiny little things only two movements long, the sort of thing Mozart was surely able to toss off at will. As a result, the flute quartets have suffered from bad press; one commentator goes so far as to write them all off as works that "show

Mozart's hate for the instrument pretty clearly." But, at least as far as K.285 is concerned, this is surely unfair. It is the longest and most elaborate of the three, and though it does not plumb any great depths, it is at the very least a work of considerable charm, gracefully written for the featured instrument.

The flute is without any doubt the leader in the first movement, with the other three instruments doing a yeoman service in accompanying, though the violin and even the viola have their moments. The emphasis on the minor in the development section of the first movement lends an air of graceful resignation rather than pathos, and the B minor slow movement (with the strings played pizzicato throughout) is an exquisite lyrical song for the flute that runs directly into the sprightly rondo, which has a true chamber music character, with roles more evenly distributed than in the first two movements.

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high *or* low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the *Kegelstatt* Trio, K.498, in 1786, the present quintet in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

In his earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forced Mozart to write in a *concertante* style, i.e., the wind instrument *opposed* to the strings. But he had learned in the trio, K.498, how elegantly the clarinet could blend with a viola in the middle of its range, and this evidently suggested a rather different treatment of the wind instrument when he came to write the Clarinet Quintet three years later. The quintet, which Mozart himself called "Stadler's Quintet," was completed on September 29, 1789; Stadler, of course, played the first public performance, on December 22 that year, with Mozart taking part on the viola; it was a benefit concert given in Vienna by the Society of Musicians for the benefit of widows and orphans.

From beginning to end the quintet celebrates that particular passion for sheerly beautiful sound that Mozart cultivated in his last years. At the same time he exploits with rare efficacy the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, though the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. This work, like the Clarinet Concerto that followed, is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac Clarinet Quintet by a later master—Johannes Brahms.

—Steven Ledbetter

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JIŘÍ BĚLOHLÁVEK conducting

ALL-MOZART PROGRAM

Overture to *La clemenza di Tito*, K.621

Piano Concerto No. 23 in A, K.488
- Allegro
- Adagio
- Allegro assai

ALICIA DE LARROCHA

INTERMISSION

Symphony No. 38 in D, K.504, *Prague*
- Adagio—Allegro
- Andante
- Finale: Presto

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NOTES

Wolfgang Amadè Mozart
Overture to *La clemenza di Tito*, K.621
Piano Concerto No. 23 in A, K.488
Symphony No. 38 in D, K.504, *Prague*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. He wrote La clemenza di Tito *in the last year of his life and led its first performance in Prague on September 6 that year. The overture to* La clemenza di Tito *has been played twice previously at Tanglewood: under Niklaus Wyss on July 14, 1979, and under Andrew Davis on August 7, 1987. The overture is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.*

Pietro Antonio Domenico Bonaventura Metastasio was the king of eighteenth-century opera librettists, so esteemed for his harmonious verse that a certain absence of passion in his dramaturgy and diction was readily forgiven, so readily that some of his libretti were set as many as seventy times. He was a classical scholar as well as a musician, and his surname is his own italianized hellenization of his proper family name, Trapassi (*trapasso* or *trapassamento* = *metastasis* = transition). Born in Rome in 1698, he moved to Vienna in 1730 to become court poet to Emperor Charles IV and lived there until his death in 1782. (The very young Haydn inhabited for a while an attic room in the same house.) Metastasio's career in opera was made possible by La Romanina, a singer considerably his senior, wealthy, and married, whose protection allowed him to give up his legal studies and whose connections gained him entrance

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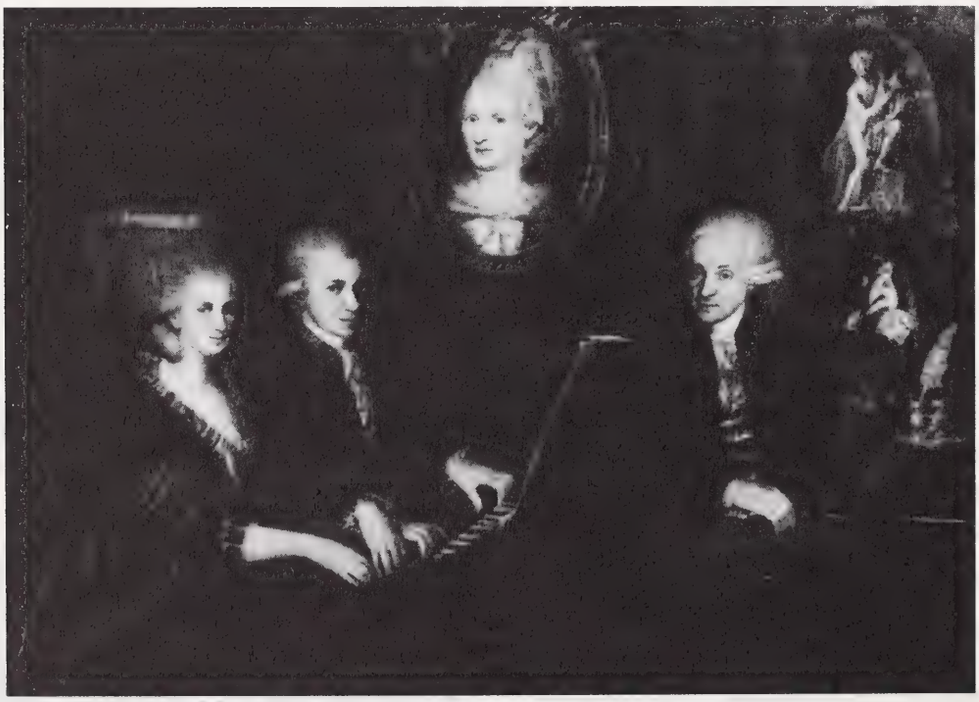
into the musical world. His refusal to permit her to accompany him to Vienna led to a breach between them; nonetheless, she left him her fortune, which he, in turn, renounced in favor of her husband. It might be part of the story of one of his own operas.

Nobility was a Metastasian specialty, and the young court poet's libretto on the magnanimity of the Emperor Titus (39-81)—"renouncing his chosen brides when he learns they are already promised, and tearing up death sentences that he has already signed," as Alfred Einstein puts it—is a remarkable example, remarkable indeed to the point of implausibility. Antonio Caldara set it for the first time in 1734, and it became a favorite text for coronations, state visits, or other occasions for outrageous flattery to royalty. Mozart seems to have been the twenty-first composer to have a go at it, having been commissioned by the Bohemian Estates, working through the impresario Domenico Guardasoni, to write a festive opera for the coronation of Emperor Leopold II as King of Bohemia. Unfortunately Mozart set a clumsily amended version by the Saxon Court Poet, Caterino Mazzolà.

Le clemenza di Tito failed at its premiere, and Leopold's Spanish-born Empress is said to have pronounced it "*una porcheria tedesca*" (best translated perhaps as "a German *Schweinerei*"). But it faced the hazard of an audience that was there for political and social reasons, and such an audience in Paris or Peking or Washington today is no different from one in Prague nearly two centuries ago. Once the *prima* was over and the work was in repertory, the Mozart-loving public in Prague took to it well. The received idea about *La clemenza di Tito* has been not only that it has always been a public failure but that it is an inferior work, composed at a low level of inspiration, hamstrung by *opera seria* convention. But Goethe, Stendhal, Shelley, and Mörike were among those who loved it, and recently, particularly because of productions at the Royal Opera House, Covent Garden, and at the Metropolitan Opera in New York, it has undergone long-overdue critical rehabilitation. Its overture, in any event, has always been acknowledged as masterful, and it partakes, in its brevity, of grandeur of style, strength, and fire.



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who died in July 1778.

Mozart completed the A major piano concerto, K.488, on March 2, 1786, and presumably played it in Vienna soon after. The American premiere took place in the Boston Music Hall on December 19, 1878, at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. Boris Goldovsky was soloist for the first Tanglewood performance of this concerto, on July 13, 1956, under the direction of Pierre Luboshutz; Christoph Eschenbach was both conductor and pianist for the most recent performance here, on August 7, 1983. The orchestra includes one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) Mozart wrote his own cadenza into the autograph at the proper place.

Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-actor *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the

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melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

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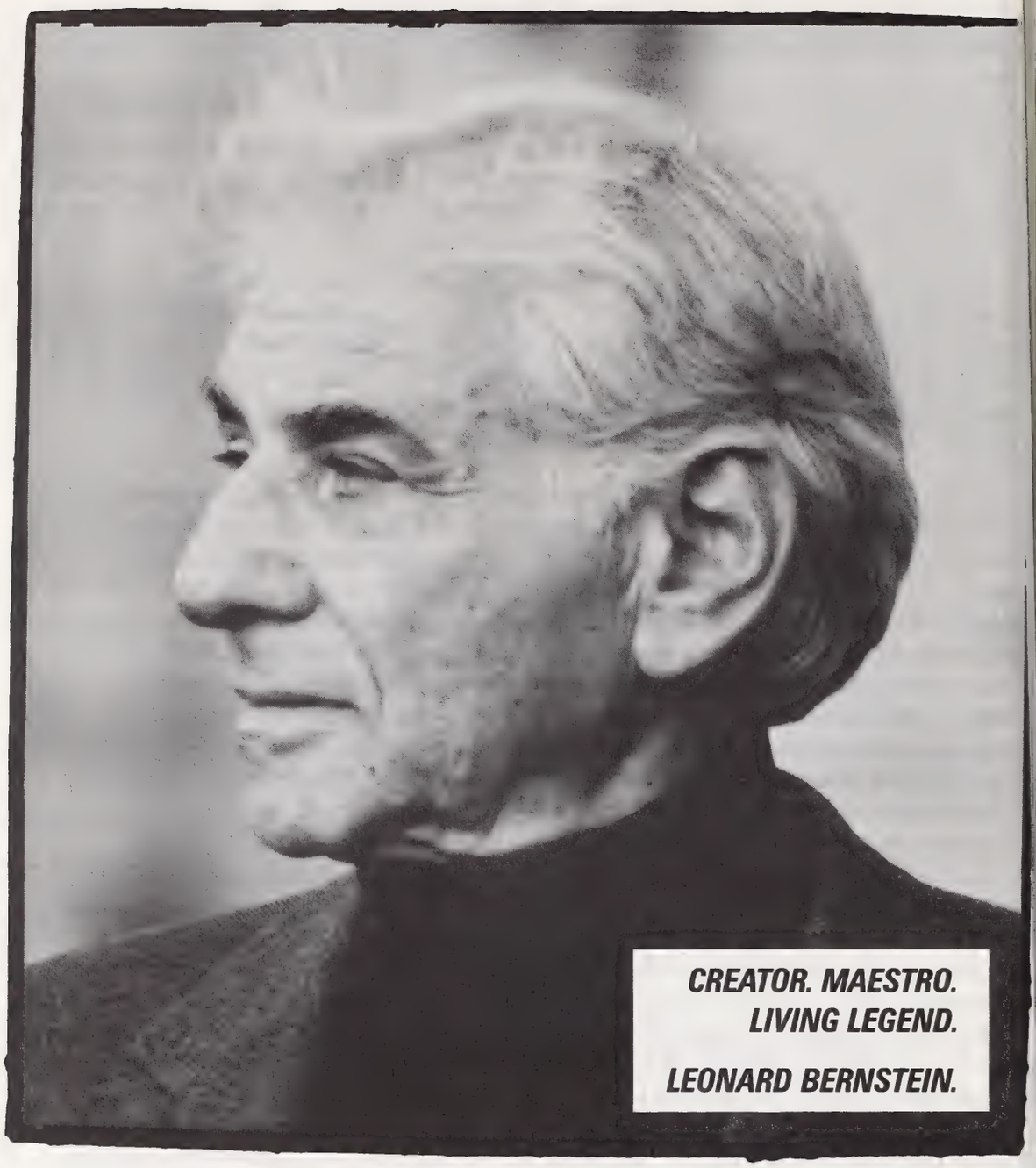
After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

Mozart completed the Prague *Symphony on December 6, 1786, and conducted its first performance in Prague on January 19, 1787. Carl Lenschow led the Germania Musical Society in the first American performance at Carroll Hall, Baltimore, on February 2, 1850. Charles Munch led the first Tanglewood performance of the* Prague *Symphony on July 22, 1951, and Kurt Masur the most recent on July 20, 1984. The* Prague *Symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart . . . This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us . . . It is as though Mozart had composed especially for Bohemia; nowhere was his music better



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understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.

Emanuel Ax

One of the best-known and most highly regarded musicians in the world, Emanuel Ax has had a distinguished career highlighted by many prestigious prizes, performances with virtually every major symphony orchestra, countless recitals, and numerous successful recordings. He also appears regularly at such festivals as the BBC Proms, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax first attracted public attention in 1974 when, at age twenty-five, he won the first Arthur Rubinstein International Piano Competition, held in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize in 1979. An RCA recording contract followed, and many of his more than twenty acclaimed albums became best-sellers; he recently recorded the Beethoven piano concertos with André Previn and the Royal Philharmonic. Now an exclusive CBS Masterworks recording artist, Mr. Ax recorded a collection of Chopin scherzos and mazurkas for his debut album with that label, with several Haydn sonatas scheduled for release. Devoted to chamber music performance, Mr. Ax gives duo recitals with Yo-Yo Ma each season, and their recordings of the Brahms and Beethoven sonatas both earned Grammy awards. During the 1987-88 season he performed the Beethoven sonatas with Mr. Ma in Paris, Florence, Milan, and Zurich, and at the Bath Festival, and toured with Isaac Stern and Yo-Yo Ma throughout the Far East and the United States. The three artists have recorded the Shostakovich piano trio, Op. 67, and the Dvořák piano trios, and will return to the Far East in September 1989. Mr. Ax often plays trio performances with Yo-Yo Ma and Young Uck Kim, and the summer of 1990 will bring them together again at several European festivals, including Berlin. Recently focusing on music of this century, Mr. Ax has performed works of Sir Michael Tippett, Hans Werner Henze, Aaron Copland, and Arnold Schoenberg. Earlier this summer he gave the first performance of Joseph Schwantner's new piano concerto with the St. Louis Symphony under Leonard Slatkin at Lincoln Center's International Festival of the Performing Arts. Mr. Ax's 1987-88 season was highlighted by his debut with the Berlin Philharmonic under Andrew Davis, engagements with the Cincinnati Symphony, Los Angeles Philharmonic, Philharmonia Orchestra, St. Louis Symphony, and Toronto Symphony, and recitals at Carnegie Hall, in Chicago, and in Los Angeles. In addition to his Boston Symphony Orchestra and recital appearances at Tanglewood, his summer engagements include the Mostly Mozart and Saratoga festivals. Next season his orchestral dates include the Buffalo Philharmonic, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, Philadelphia Orchestra, Philharmonia Orchestra, Rotterdam Philharmonic, Royal Philharmonic, Swedish Radio Symphony, and Toronto Symphony; his recital appearances take him to Avery Fisher Hall, Boston, Paris, Poland, and Italy, among others.

Born in Lwow, Poland, Emanuel Ax moved as a boy to Winnipeg, Canada,

with his family. His studies in the pre-college division of Juilliard were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki, their son Joseph, and daughter Sarah. He has appeared frequently with the Boston Symphony Orchestra since his Tanglewood debut in 1978.

Yo-Yo Ma

Cellist Yo-Yo Ma gave his first public recital when he was five and was being compared with such masters as Mstislav Rostropovich and Pablo Casals by the time he was nineteen. He has now appeared with eminent conductors and orchestras in all the music capitals of the world. Highly acclaimed for his ensemble playing, Mr. Ma is deeply committed to performing and recording the vast chamber music literature. He has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips and recorded an album of Schubert quartets with them. His collaboration with pianist Emanuel Ax has led to many recordings, including the complete Beethoven and Brahms cello sonatas. Mr. Ma and Mr. Ax also play trio performances with Young Uck Kim; their recording of the Dvořák trios was released this May. Mr. Ma has also collaborated with Isaac Stern in various projects, including recent releases of the Brahms Double Concerto with the Chicago Symphony and a Brahms piano quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, Yo-Yo Ma has won Grammy awards each year from 1983 to 1986. Future projects include the Schumann Cello Concerto with the Bavarian Radio Orchestra under Sir Colin Davis. Mr. Ma is also committed to teaching. At Tanglewood, in addition to appearing with the Boston Symphony Orchestra and in chamber ensembles, he teaches at the Tanglewood Music Center, where his four-week residency this summer is made possible by the Louis Krasner Fund endowed by Marilyn Brachman Hoffman. In addition, he currently serves on the Massachusetts Council on the Arts and Humanities. Last summer, besides appearances at Tanglewood and with the Philadelphia Orchestra at Saratoga, he performed with Emanuel Ax and Young Uck Kim at the Mostly Mozart Festival. On the same program, he was joined by students from the Tanglewood Music Center in the Mendelssohn Octet. Highlighting Mr. Ma's 1987-88 season was a tour with Isaac Stern and Emanuel Ax throughout the Far East and the United States, culminating at Carnegie Hall. He again teamed with

Mr. Ax for duo-recitals at home and in Europe, and he toured with and recorded the Barber and Britten cello concertos with David Zinman and the Baltimore Symphony. This past spring he toured the U.S.S.R. and performed the complete Bach cello suites in San Francisco, Pasadena, and Boston. The 1988-89 season brings trio concerts throughout Germany and Belgium with Peter Serkin and Gidon Kremer, and orchestral dates with the New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Minnesota Orchestra, St. Louis Symphony, and Royal Philharmonic. In addition, a new concerto is being written for him by H.K. Gruber.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he lives in Winchester, Massachusetts, with his wife Jill, son Nicholas, and daughter Emily. At present he plays a Montagnana cello from Venice made in 1733. Mr. Ma made his Boston Symphony Orchestra debut in February 1983 and has since performed regularly with the orchestra at Symphony Hall, at Tanglewood, and on tour; he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Seiji Ozawa and the orchestra for CBS Masterworks.

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Lynn Chang

Violinist Lynn Chang was a prizewinner in the International Paganini Competition and also a winner of the Young Concert Artists International Auditions. Mr. Chang began his studies with Alfred Krips at age seven and continued them with Ivan Galamian at the Juilliard School while he was a student at Harvard. He made his New York recital debut as a winner of the Concert Artists Guild Award, and he has frequently performed with the Chamber Music Society of Lincoln Center and at Kneisel Hall in Maine. Mr. Chang has been a soloist with many orchestras in the United States, including the Boston Pops Orchestra, the Buffalo Philharmonic, and the Seattle Symphony; in the Far East he has performed with the Taiwan Symphony and the Hong Kong Philharmonic. A member of the violin faculty at the Boston Conservatory of Music and a faculty member at Harvard University, Mr. Chang collaborates frequently with Yo-Yo Ma in chamber music performances.

Leone Buyse

Leone Buyse is assistant principal flute of the Boston Symphony Orchestra and principal flute of the Boston Pops Orchestra. Currently teaching at Boston University, the Boston Conservatory, and the Boston University Tanglewood Institute, she served as visiting associate professor of flute at the Eastman School of Music during the spring 1985 semester. Ms. Buyse graduated with distinction from the Eastman School, where she studied with Joseph Mariano, and was awarded a Fulbright grant to France, where she studied with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. The only American prizewinner in the 1969 Geneva International Flute Competition, she has presented recitals and master classes across the United States, as well as in France, Greece, and Turkey. She is a former member of the San Francisco Symphony and the Rochester Philharmonic, and has appeared as soloist on numerous occasions with those orchestras and with the Boston Pops Orchestra. Also an accomplished pianist, Ms. Buyse served as accompanist for two summers at Jean-Pierre Rampal's master classes in Nice, France.

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Peter Hadcock

Peter Hadcock is E-flat clarinetist and assistant principal clarinetist of the Boston Symphony Orchestra, which he joined in 1965. Mr. Hadcock holds a bachelor's degree and performer's certificate from the Eastman School of Music. He has played solo and chamber music recitals throughout the northeast, and he has presented master classes in the United States and in the People's Republic of China. Mr. Hadcock has taught at the State University of New York at Buffalo and at the Hartt School of Music in Connecticut. Currently on the faculties of the New England Conservatory and the Tanglewood Music Center, he was visiting professor of clarinet at Eastman in the spring of 1982. Mr. Hadcock has edited music for International Music Publishers, has had articles published in several magazines, and has compiled a book of excerpts for E-flat clarinet.

Sheila Fiekowsky

Born in Detroit, Sheila Fiekowsky began violin lessons when she was nine; at sixteen she appeared as soloist with the Detroit Symphony Orchestra and was a winner of the Biennial Award given by the National Federation of Music Clubs. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. Her teachers have included Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and former BSO concertmaster Joseph Silverstein. Ms. Fiekowsky joined the Boston Symphony Orchestra in 1975. In addition to concerts with the Copley String Trio, which includes Ms. Fiekowsky and her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello, her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Tamara Smirnova-Šajfar

Born in 1958 in Siberia, BSO associate concertmaster Tamara Smirnova-Šajfar started playing the violin at the age of six and graduated in 1981 from the Central Music School of the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaava, a longtime assistant of Professor Yankelevich. Upon completing her studies she moved to Zagreb, where she soon became the concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. Ms. Smirnova-Šajfar won acclaim for her numerous solo recitals and solo appearances with the Zagreb Philharmonic Orchestra, the Slovene Philharmonic Orchestra, and the Dubrovnik City Orchestra, among others. She has also appeared with orchestras in Moscow, Leningrad, Kiev, Minsk, Gorky, and many other music centers in the USSR. She has concertized in Czechoslovakia, West Germany, Great Britain, and in other European countries as well. In November 1986 she made her acclaimed American recital debut at Jordan Hall with a benefit performance for Project STEP (String Training and Educational Program for Minority Students). Last February she was soloist with the Worcester Symphony Orchestra, and this season she made her second appearance as a concerto soloist with the Boston Pops Orchestra. Ms. Smirnova-Šajfar has recorded for Jugoton

and has been a lecturer at the Music Academy in Zagreb. She now makes her home in Newton with her husband Miljenko Šajfar, who was principal cellist of the Zagreb Philharmonic, and their son.

Ikuko Mizuno

At age five, Ikuko Mizuno began her musical career when she was given a one-eighth-size violin. She entered the Toho-Gakuen School of Music as a young child in her native Tokyo and made her debut two years later, going on to win first prize in a national violin competition for high school students. Ms. Mizuno came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree. In addition, she was a fellowship student at the Tanglewood Music Center. In Japan, Ms. Mizuno's teachers included Jeanne Isnard and Toshiya Etoh in Tokyo; she also studied chamber music with Hideo Saito. Ms. Mizuno also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng; she holds diplomas from both of those institutions. While in Italy and France she performed on radio and television. In the Boston area, Ms. Mizuno has appeared frequently at the Harvard Musical Association and at the Gardner Museum, and she has been soloist with numerous New England-area community orchestras. Since 1985 she has performed regularly in the Chicago area, with "Music of the Baroque" and other groups. She also returns frequently to Tokyo, where in 1984 she was invited to be concert-mistress for the inaugural concert of the Women's Orchestra of Japan. She is also a member of the Saito Kinen Orchestra, having participated in its inaugural concert in September 1985 and on its European tour in September 1987. Ms. Mizuno joined the Boston Symphony Orchestra in 1969 as the first woman ever chosen to become a member of the BSO's violin section.

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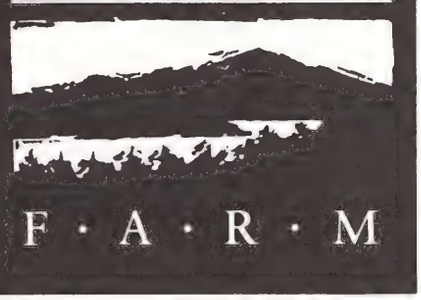

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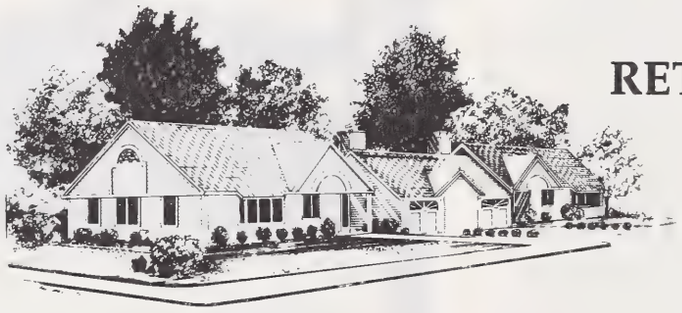

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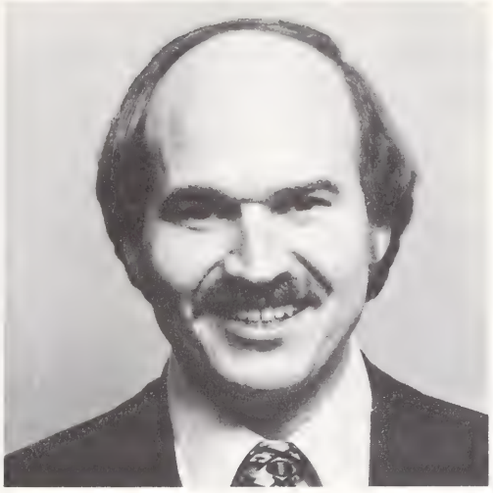

Born in Lexington, Kentucky, raised in Detroit, and a graduate of Wayne State University, Robert Barnes joined the Detroit Symphony as a violinist but switched to viola for his last year with that orchestra. He joined the viola section of the Boston Symphony Orchestra a year later, in 1967. Mr. Barnes has performed in chamber music series at the High Point Galleries and at Citizen's Hall near Tanglewood, he has been a guest artist on WGBH radio in Boston and WQXR in New York, and he has been a member of the contemporary chamber ensemble Collage and the Francesco String Quartet. He is currently a member of the Copley String Trio with his BSO colleagues Sheila Fiekowsky, violin, and Ronald Feldman, cello.

Marc Jeanneret

Born in Valence, France, violist Marc Jeanneret graduated with first prize from the Conservatoire de Paris, where he studied with Leon Pascal and Pierre Pasquier. In 1962 Mr. Jeanneret won a "medaille avec distinction" at the Geneva International Competition. Soon afterwards he came to the United States to study with William Primrose at Indiana University, where he earned his performer's certificate. Before joining the Boston Symphony Orchestra in 1977 he held positions with numerous orchestras in the United States and France. Mr. Jeanneret has appeared as soloist with the Collegium Musicum chamber orchestra in Paris, with the Orchestre de la Suisse Romande, the Baltimore Symphony, and the Boston Pops Orchestra.

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Jiří Bělohlávek

Born in Prague in 1946, Jiří Bělohlávek began his musical studies on the piano and later took up the cello. Following his graduation from the Prague Conservatory, where he studied cello under Professor Jaros, he went on to make successful solo concert tours of such countries as India and Germany. His strong interest in conducting, however, led him to enroll in the Academy of Musical Arts in 1966, where he studied conducting with Robert Brock, Alois Klima, and Bohumir Liska. Between 1968 and 1969 he completed three master courses under Sergiu Celibidache in Stockholm. From 1967 to 1972, Mr. Bělohlávek served as artistic director and conductor of the Orchestra Puellarum Pragensis, a string chamber ensemble acclaimed for its performances at home and on tour in Germany, Poland, and Scandinavia. Jiří Bělohlávek's association with the Czech Philharmonic Orchestra represents an important chapter in his artistic development. As first-prize winner in the 1970 National Competition of Young Conductors, he was appointed assistant conductor of the Czech Philharmonic, a post he held until 1972. In 1971 he was also a finalist in the Herbert von Karajan International Competition in West Berlin. Appointed conductor of the Brno State Philharmonic Orchestra in September 1972, he toured the United States with that ensemble during his first season. Chief conductor and artistic director of the Prague Symphony Orchestra since 1977, Mr. Bělohlávek has led the orchestra on tour to North America, Germany, Spain, Great Britain, Austria, and Switzerland. He has, however, maintained his association with the Czech Philharmonic, touring North America in recent years as co-conductor with Václav Neumann. In addition to appearing as guest conductor with every major orchestra in his native country, Jiří Bělohlávek has, since 1971, appeared ever more frequently abroad, conducting such orchestras as the Berlin Philharmonic, the Munich Philharmonic, the Norddeutsche Rundfunk in Hanover, the Westdeutsche Rundfunk in Cologne, the Moscow State Philharmonic, the USSR State Symphony, the Dresden Staatskapelle, the Berlin Symphony Orchestra, the Vienna Symphony, WOSPRITW Katowitz, the Budapest Philharmonic, the Brussels Radio Orchestra, the Bayerischer Rundfunk Orchestra, the NHK Symphony in Tokyo, and the Japan Philharmonic. He has also conducted orchestras in Warsaw, Paris, Frankfurt, Zagreb, and Leipzig. Since his debut as a guest conductor in North America with the Toronto Symphony in 1982, Jiří Bělohlávek has conducted the symphony orchestras of Baltimore, Dallas, Denver, Detroit, Indianapolis, Kansas City, Minnesota, Ottawa, Rochester, and St. Louis; in February 1985 he made his New York Philharmonic debut at Avery Fisher Hall. His reputation as a conductor of opera has grown swiftly since 1970, when he conducted *Così fan tutte*, and 1971, when he conducted *The Marriage of Figaro*, both in Prague. Between 1977 and 1981, when he was engaged at the Komische Oper in East Berlin, he conducted Janáček's *Jenůfa*, *Geheimnis*, and *Sinetana*, and Stravinsky's *The Rake's Progress*. He conducted Verdi's *La forza del destino* for Czechoslovakian television in 1983 and Frank Martin's *Greek Passion* at the National Theatre in Prague in 1984. Mr. Bělohlávek made his North

American opera debut conducting the Seattle Opera's 1985 production of *Jenůfa*. His recordings include Dvořák's Piano Concerto in G minor with pianist Ivan Moravec and the Czech Philharmonic Orchestra, Merilainen's Piano Concerto No. 2 with the Helsinki Philharmonic Orchestra, and Josef Suk's *Pohadka* and *Scherzo Fantasy* with Mr. Suk as violin soloist with the Prague Symphony. Mr. Bělohlávek is making his first Boston Symphony appearances this weekend at Tanglewood.

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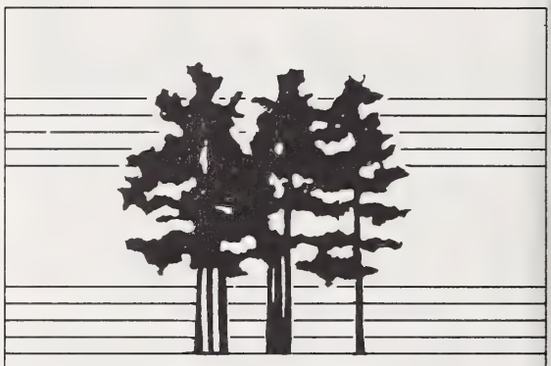

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Alicia de Larrocha

A favorite of audiences throughout the world, the Spanish pianist Alicia de Larrocha has toured the United States three times each year since her return here in 1965, building a devoted audience for her performances in recital, with orchestra, and in chamber music. She plays regularly with the great orchestras and on the most prestigious recital series, and her extensive catalogue of unique recordings is available worldwide. A native of Barcelona, Mme. de Larrocha gave her first public performance in 1929 when she was six. Arthur Rubinstein, a close friend of her teacher, encouraged her to continue her studies with Frank Marshall, then the head of the Marshall Academy in her native city, the same institution for which Mme. de Larrocha serves as president today. In 1947 she first toured outside of Spain, making her British debut in 1953 and her American debut in 1955 with the Los Angeles Philharmonic under Alfred Wallenstein. Although she subsequently received the Paderewski Prize in London, as well as international honors for her early recordings of music of Granados and Albeniz, it was in 1965, on her return visit to the United States for what amounted to a second debut here, that she earned her reputation as one of the world's great classical artists. An exclusive London Records recording artist, Alicia de Larrocha has won numerous awards for her recordings, including two consecutive Grammy awards: Best Classical Solo Performance of 1974 for Albeniz's *Iberia* (which she has recently re-recorded digitally), and Best Soloist with Orchestra of 1975 for the two Ravel piano concertos. In 1978 she was awarded the Dutch Edison Prize for her complete recording of Granados's *Goyescas*, which also won the 1979 Deutsche Schallplattenpreis. That same year, *Musical America* honored the fiftieth anniversary of her debut by naming her "Musician of the Year." In 1982 the City of Barcelona awarded Mme. de Larrocha the Medallo d'Oro for artistic merit and the Spanish National Assembly honored her with its gold medal "*al merito en las bellas artes*," which was presented to her by King Juan Carlos at a formal reception in Madrid. Alicia de Larrocha is also an honorary member of the Los Lazos de Dama of the Spanish Order of Civil Merit, and the Order of Isabella la Catolica. Mme. de Larrocha made her Boston Symphony Orchestra debut with the Khatchaturian Piano Concerto in November 1971 and has since performed music of Schumann, Mozart, Falla, and Ravel with the orchestra. She has appeared at Tanglewood on numerous occasions, and made her most recent subscription appearances at Symphony Hall in November 1985.

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JIŘÍ BĚLOHLÁVEK conducting

SMETANA — *Má Vlast* (*My Country*)

Vyšehrad
[A fortress in Bohemia]

Vltava
[The river Moldau]

Šárka
[The Bohemian Amazon]

INTERMISSION

Z Českých luhů a hájů
[From Bohemia's woods and fields]

Tábor
[The fortress of the Hussite warriors]

Blaník
[The mountain where the Hussite warriors sleep]

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NOTES

Bedřich Smetana
Má Vlast (My Country)—a cycle of six symphonic poems

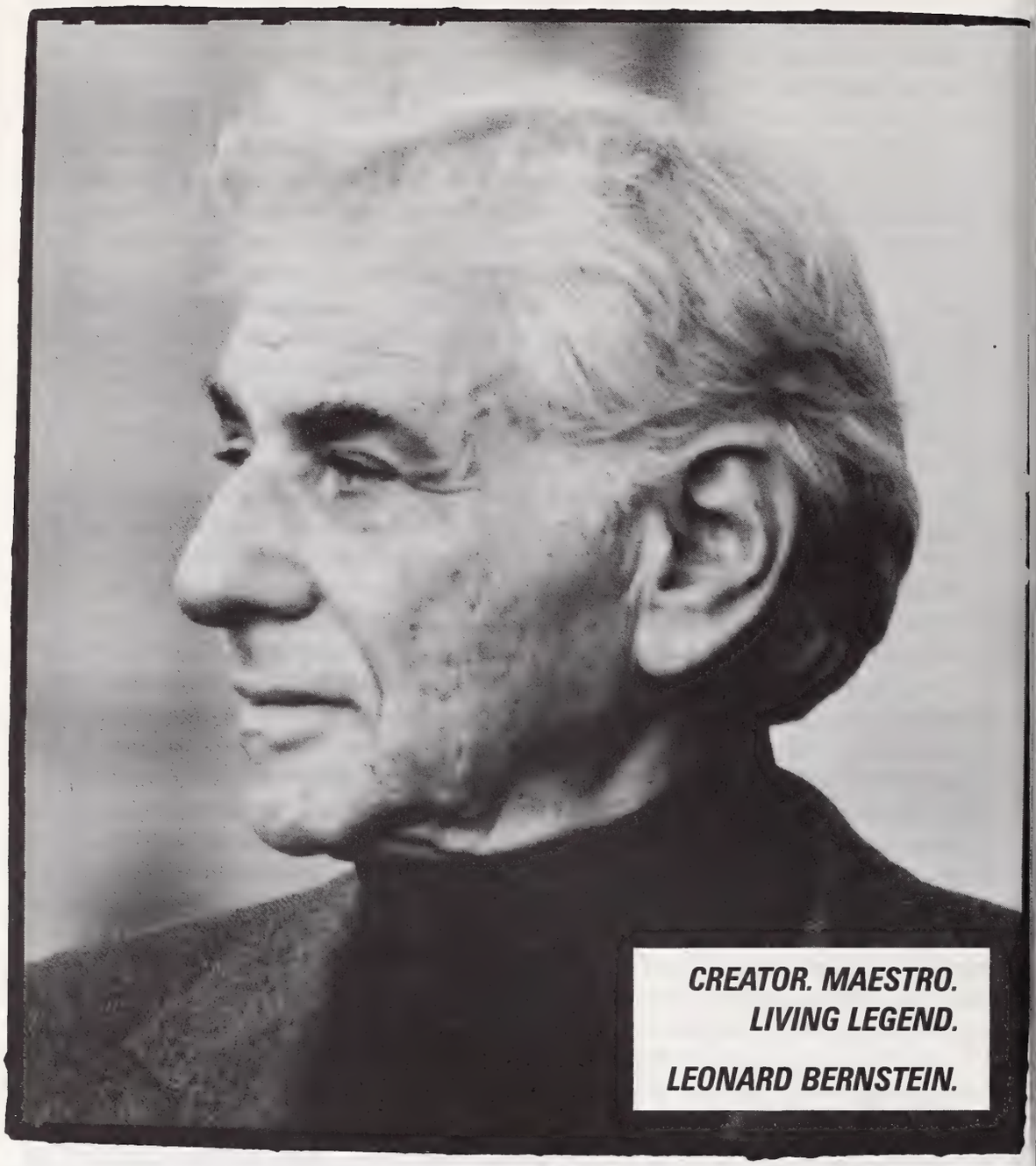
Bedřich Smetana, whose first name is recorded in the baptismal register as Fridrich, was born in Leitomischl (Litomyšl), Bohemia, on March 2, 1824, and died in Prague, insane, on May 12, 1884. Some of the material in Vyšehrad, *the first piece in the cycle, goes back to 1857, and Smetana appears to have begun the piece in 1872, but the period of concentrated work occurred between late September 1874 and November 18 that year.* Vltava *was written between November 20 and December 10, 1874,* Šárka *between January and February 25, 1875, and* Z Českých luhů a hájů (From Bohemia's Woods and Fields) *between June 3 and October 18, 1875.* Tábor *was begun in the summer of 1878 and completed on December 13 that year;* Blaník *was begun immediately after the completion of* Tábor *and finished on March 9, 1879. The cycle was introduced to the public piecemeal,* Vyšehrad *and* Vltava *being first played on March 14 and April 4, 1875, respectively,* From Bohemia's Woods and Fields *on December 10, 1876, and* Šárka *on March 17, 1877, all in Prague. The two final symphonic poems were played together on January 4, 1880. Adolf Čech gave the first performance of the complete cycle on November 5, 1882, in Prague.* Vltava *was the first of the pieces to reach the United States when Frank van der Stucken conducted it at one of his Novelty Concerts in New York on February 2, 1885. Emil Paur and the Boston Symphony introduced* Šárka *on January 25, 1895 and* Vyšehrad *on April 24, 1896. The Boston Symphony Orchestra has performed the complete* Má Vlast *on two previous occasions: at Tanglewood on August 8, 1969, under the direction of Karel Ančerl; and in Boston and Washington, D.C., in March 1971, with Rafael Kubelik conducting (at which time Kubelik and the orchestra recorded it for Deutsche Grammophon). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle (except in* Tábor*), bass drum (in* Vltava *only), two harps in* Vyšehrad *and a single harp in* Vltava, *and strings (cellos being divided in two sections in* Vyšehrad, Vltava, Tábor, *and* Blaník*).*

"I am the creator of the Czech style in the dramatic as well as the symphonic field," wrote Smetana in 1882 to the closest of his friends, the journalist Ludevít Procházka. Smetana's later years were imbued with the Czech nationalist cause, and especially in 1881-82, when the premiere of his patriotic opera *Libuše* inaugurated the National Theater in Prague, *The Bartered Bride* had its hundredth performance in that city, and

when *Má Vlast* was given complete for the first time, his standing as a national hero was beyond doubt. It had taken time for his nationalist convictions to mature. The territory we now know as Czechoslovakia and which in Smetana's lifetime consisted of Bohemia, Moravia, and Slovakia, all crownlands of the Austro-Hungarian Empire, has a complicated and tragic history. In the crisscross of territorial, ethnic, linguistic, religious, social, and economic rivalries, even patriotism could not be a simple issue. By the end of the eighteenth century, Czech had become the language of peasants, and Smetana, as a child of a middle-class household (his father was manager of a brewery), grew up with German as his first language. When, at twenty-two, he planned a recital tour as a pianist, his cousin had specifically to exhort him on behalf of himself and "for our homeland" that he "travel as a Czech artist . . . You, a Slav by birth and nationality, will, if you travel as a German virtuoso, forfeit all rights to national recognition—of far greater value than money, even though honors be showered upon you . . ." (Except for the phrase "that you travel as a Czech artist," Josef Smetana's letter is in German.)

That tour in fact collapsed for financial reasons and Smetana's career was altogether slow to build up momentum. In 1848, when he took part briefly in the quickly suppressed anti-Austrian uprising, he did two things in desperation: he opened a school for pianists in Prague and he appealed to Franz Liszt for support. Liszt responded by arranging contact with the Leipzig publisher Kistner, and in 1851 Smetana had two albums of piano pieces in print. He had also found in Liszt a lifelong friend and supporter. There were times when this friendship cost him dearly, for beginning in the late sixties he was often attacked at home as a Lisztian, a double sin because it was both foreign and "modern." It was while Smetana visited Liszt in Weimar in 1857 that the conductor Johannes von Herbeck, later to become a considerable eminence on the Viennese musical scene, remarked that the Czechs, though gifted performers, seemed incapable of significant composition. That stung, and Smetana, then still a composer primarily of piano pieces, determined to dedicate his energies to the creation of a national music. At this time, he was living in Sweden, enjoying great success as conductor of the orchestra in Göteborg. In 1860, he spent some time in Prague on holiday, and as he prepared to return to Sweden in September, new sentiments appear in his diary: "It is sad that I am forced to seek my living in foreign lands, far from my home which I love so dearly and where I would so gladly live. But perhaps it will not be for long . . . Shall I—and when?—see these dear mountains again? My heart is heavy as I take leave of these places. Be happy, my homeland, which I love above all, my beautiful, my great, my only homeland . . . your soil is sacred to me." The following year, Smetana returned to Prague for good. The year after that, he had begun to plan the work that more than any other would embody in music the Czech spirit and carry it abroad, *The Bartered Bride*.

From then on, Smetana became an increasingly important figure in Prague's musical life, and as principal conductor at the National Theater—and artistic director as of 1872—he enjoyed considerable power. He was also controversial. His efforts particularly on behalf of Berlioz, Liszt, and, to a lesser extent, Wagner (whom he immensely admired but for whose work adequate performance resources were not really available) brought him attacks from conservative critics. His establishment of an opera school fanned the hostility of musicians involved in already existing institutions. During the summer of 1874 Smetana began to suffer from occasional auditory disturbances, but they did not prepare him for the disaster that struck on October 20: that night he became completely deaf. He responded to catastrophe with unbelievable courage and awesome energy, and in November 1877 he was able to write that "in these three years of deafness I have completed more music than I had otherwise done



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in ten." The yield of those three years included the first four tone poems of *Má Vlast*, the opera *The Kiss*, and the great string quartet to which he gave the title *From My Life*. He seemed to move from triumph to triumph. But the careless production and consequent failure of his last opera, *The Devil's Wall*, in October 1882 put more of a strain on him than his system could support. Tortured by auditory hallucinations, subject to loss of memory, locked into periods of being unable to speak coherently, he managed, by an extraordinary effort of will, to complete another string quartet, some choruses, and an orchestral piece called *Prague Carnival* that was intended to begin another cycle of symphonic poems. But over the sketches of an opera called *Viola* and based on *Twelfth Night* he broke down. After two months of physical and mental torment he was removed to the Prague Mental Hospital, where, nineteen days later, his terrible dying came to an end. Like Robert Schumann a generation earlier, he had been destroyed by syphilis.

Smetana's deafness set in some four weeks after he had begun concentrated work on *Vyšehrad*, the first piece in *Má Vlast*. The last major work he had completed was the opera *Libuše*, and both in theme and in musical materials the opera and the sym-

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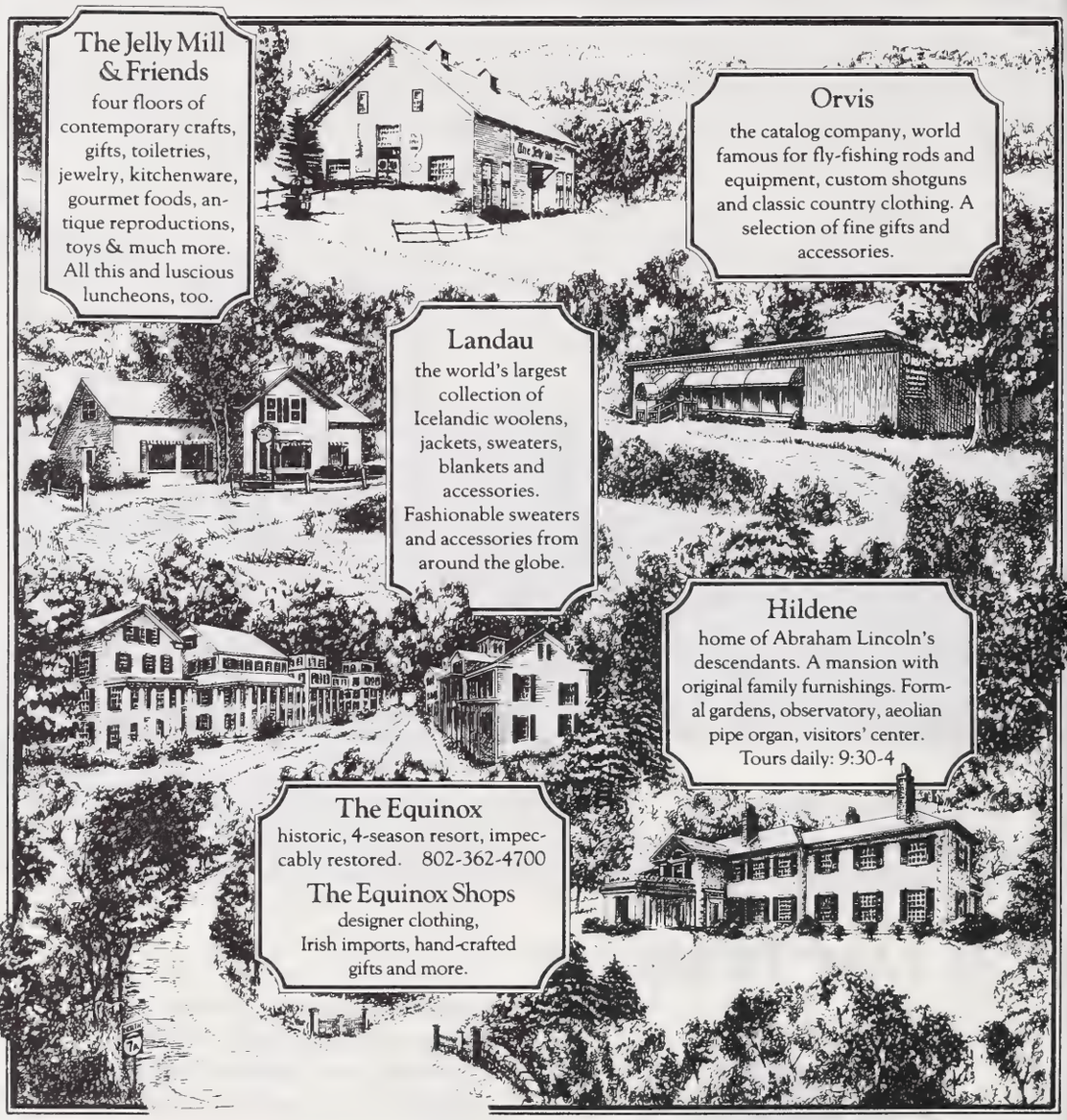

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phonic cycle are connected. According to tradition, the Princess Libuše ruled in Bohemia about 900, first alone, then with her husband, the plowman Přemysl, the two being the founders of the first Czech ruling house that held the throne until 1306. The climactic scene of Smetana's opera has "the prophetic spirit [taking] possession of the Princess," to quote Brian Large's biography of the composer. "In her vision, the great line of destiny is revealed and gazing into the future, one by one six glorious pictures come before her eyes: Břetislav and Jitka, Jaroslav of Šternberk, Otakar II, Charles IV, Žižka the Hussite, and George of Poděbrady.* To the strains of the Hussite chorale *Ye Who Are God's Warriors*, Libuše proclaims that the Czech people shall never perish and that they shall resist all the horrors of Hell." *Libuše*, as already noted, inaugurated the National Theater, an institution whose establishment was the most significant symbol of Smetana's efforts on behalf of a national Czech music, and it was given again for the reopening of the house after its destruction by fire. The climax of *Má Vlast* is built on the same Hussite hymn that accompanies Libuše's vision, and the first music we hear in *Má Vlast* is taken more or less directly from the opera. The connections with the opera and the evidence derived from studies of the paper and ink Smetana used suggest that he actually began *Vyšehrad* in 1872 and that for reasons we do not know he deferred the project for a time. An article published in June 1873 by the critic Václav Novotný stated that Smetana was in process of composing "a series of musical pictures of Czech glories and defeats." Vyšehrad, the rock outside Prague where Libuše had her home, and the river Vltava were among the four subjects Novotný cited. Novotný mentioned that the cycle was to be called *Vlast* (*Country*), and as late as March 1879, when the full score of *Blaník*, the last of the six symphonic poems, was finished, Smetana himself was still using that title. The work became *Má Vlast* (*My Country*) for the first time in December 1879, when Smetana's publisher Urbánek announced in the magazine *Dalibor* that the composer had "decided to dedicate his cycle of symphonic poems *Má Vlast* to the City of Prague." Smetana himself gradually came around to the fuller and more vivid title. As for the dedication to the city of Prague, that was something he had made up his mind about by October 1878, when the long delayed expansion of the cycle from four pieces to six was just under way. He wrote then: "I wish to give this work to Prague since it was the city in which I received my musical education, where for many years I performed officially, and where I was smitten with deafness. I ask you to accept this offering and to place my scores in the city archive."

Prague was proud to have the dedication, and the city's musical public received each of the tone poems with the greatest warmth. When at last, on November 5, 1882, the complete *Má Vlast* was played for the first time, the scene was possibly the most moving in Smetana's life. "Since the opening of the National Theater there has never been such an exalted mood among any Czech assembly," wrote Smetana's first biog-

*Břetislav I was an eleventh-century King of Bohemia under whose rule with Jitka the boundaries of the kingdom were stablized and the dominance of the Přemyslid house was established. Otakar II was a warlike monarch who ruled in the third quarter of the thirteenth century and who conquered, for a time, considerable territories in Austria. Charles IV ruled Bohemia from 1341, when his father, John of Luxembourg, went off to fight for the French in the Hundred Years War, until his death in 1378. He became King of Bohemia when John fell at Crécy in 1346, and Holy Roman Emperor in 1355. He brought to Prague the architects responsible for the flowering of Late Gothic and in 1348 he established the great university that still bears his name. Žižka repelled German and Hungarian invasions in 1422. George of Poděbrady, elected in 1458 as Bohemia's only Hussite king, dedicated his life to bringing about reconciliation between the Catholics and the Hussites, but was, for his pains, excommunicated by Pope Paul II. He and Charles IV were the kings most cherished by their subjects. As for Jaroslav of Šternberk, we have been unable to identify him as of the present time.—Ed.

rapher, Václav Zelený. The solemn chords of *Vyšehrad* . . . raised us to such a degree of enthusiasm that immediately after its moving conclusion the cry 'Smetana' rang from the hundreds who were there. After *Vltava* a hurricane of applause broke loose and his name resounded on every side amid cheers . . . Everyone rose to his feet, and the same unending storm of applause was repeated after each of the six parts . . . At the end of *Blaník* the audience was beside itself, and the people could not bring themselves to take leave of the composer."

We begin each of our notes by citing the brief commentary that Smetana sent to the publisher Urbánek in May 1879.

Vyšehrad—"The harps of the bards begin; a bard sings of the events that have taken place on Vyšehrad, of the glory, spendor, tournaments, and battles, and finally of its downfall and ruin. The composition ends on an elegiac note."

Nearly every member of tonight's audience knew *Vltava* (probably by its German name *Moldau*) long before encountering the rest of *Má Vlast* and will remember the

The north tower of St. Vitus' Cathedral, part of the fortress Hradčany, for centuries the residence of the Přemyslid monarchy, towers over the city of Prague, through which the river Moldau (in Czech, "Vltava") tranquilly glides.

stirring climax when the river has attained its greatest breadth and a grand hymnic phrase in the brass and woodwinds bestrides the rushing figurations in the strings. That same phrase, which comes from the opera *Libuše*, begins *Vyšehrad*.* In *Vltava* and here, it stands for Vyšehrad, the high rock (the literal meaning of the Czech word) on the banks of the river, guarding the entrance to Prague, and the ancient seat of Bohemian rulers even before Libuše's time, the honored symbol of Czech history. Smetana delighted in pointing out that the first two notes of the theme spelled (in German notation, where B-flat is called B and E-flat "Es") his own initials. The undulating figure for woodwinds (with trumpet and harp punctuations) is also a quotation from *Libuše*, associated there with the Czechs' future glory. These themes are transformed so as to take on many new characters, and before the elegiac close, Smetana vividly evokes Vyšehrad's "downfall and ruin."

Vltava—"The composition depicts the course of the river, from its beginning where two brooks, one cold, the other warm, join a stream, running through forests and meadows and a lovely countryside where merry feasts are celebrated; water-sprites dance in the moonlight; on nearby rocks can be seen the outline of ruined castles, proudly soaring into the sky. Vltava swirls through the St. John Rapids and flows in a broad stream towards Prague. It passes Vyšehrad and disappears majestically into the distance, where it joins the Labe."

In this, the most popular of his pieces, Smetana is as inspired in the ways he makes the episodes of our voyage cohere, particularly his organic linking of tempi, as in

*In *Libuše*, it occurs in Act II when it is foretold to Přemysl, Libuše's future husband, that he "will ride triumphantly through the arch of Vyšehrad on a white horse." Brian Large points out that the phrase first appears in *Cid and Ximene*, an unfinished piano fantasy of 1857, based on *Der Cid* by the German *Sturm und Drang* poet Johann Gottfried von Herder.

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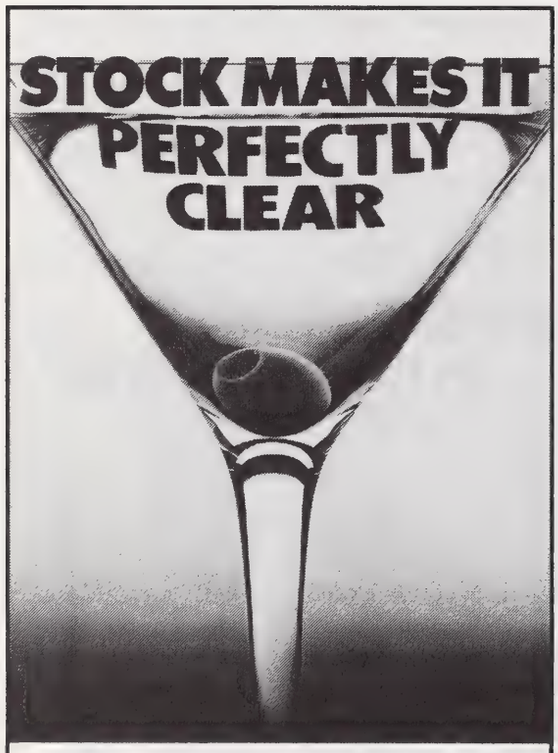
the unforgettably alive picture-painting itself. The oft-noted similarity of his main "Vltava" theme to the melody of *Hatikvah*, the Israeli national anthem, appears to be coincidental. Donald R. Wakeling states in Grove's Dictionary of Music and Musicians that the *Hatikvah* "tune is based on a phrase that is common to a large number of both ancient and modern Hebrew melodies." Smetana's version has become a Czech folk song, sung to the words "*Kočka leze dírou, pes oknem*" ("The cat crawls through the hole, the dog through the window"); it turns out, though, that the theme is a souvenir of Smetana's years in Sweden. One of the most popular plays in the repertory at that time was *Värmlänningarna* (*The People of Vermland*), whose author, F.A. Dahlgren, Smetana knew, and in which A. Randel, the composer who compiled the music from a song collection published earlier in the century, used a melody almost identical to the "Vltava" theme. Smetana's friend, the conductor Morič Anger, recalled an outing he and Smetana had made together with Ludevít Procházka on August 28, 1867, while visiting Anger's parents. They found their way to the spot where the Vydra and the Otava flow together (about fifteen miles before both join the Vltava): "Here [Smetana] heard the gentle poetic song of the two rippling streams. He stood there deep in thought. He sat down, stayed motionless as though in a trance. Looking around the enchantingly lovely countryside, he followed the Otava, accompanying it



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in spirit to the spot where it joins the Vltava, and within him sounded the first chords of the two motifs which intertwine and increase and later grow and swell into a mighty melodic stream." Three years later, Smetana recorded in his diary a trip to the St. John Rapids, where he "sailed in a boat through the huge waves at high water: the view was both beautiful and grand." A final geographical note: the Labe is the river more familiarly known by its German name of Elbe.

Šárka—"This poem depicts not the landscape but the story of Šárka. It begins with a portrayal of the enraged girl who swears vengeance on the whole male sex for the infidelity of her lover. From afar is heard the arrival of armed men led by Ctirad who has come to punish Šárka and her rebel maidens. In the distance, Ctirad hears the feigned cries of a girl [Šárka] bound to a tree. On seeing her he is so overcome by her beauty and so inflamed with love that he is moved to free her. By means of a previously prepared philtre, she intoxicates Ctirad and his men, who finally fall asleep. As she blows her horn (a pre-arranged signal), the rebel maidens, hidden in nearby rocks, rush to the spot and commit their bloody deed. The horror of general slaughter and the passion and fury of Šárka's fulfilled revenge form the end of the composition."

Šárka is a fiery, concentrated piece, like *Vltava* astoundingly varied within its brief span. The difference is that here Smetana plays up the distinct characters of the sections for dramatic advantage. The piece is vividly detailed and rich in psychological penetration, expressing, as Brian Large puts it, "the inner voices of [the] two principal characters and contrasting each with thematic material which reflects his or her different personalities. Šárka's music is characterized by craggy intervals, syncopated rhythms, and a full-blooded, almost wild instrumental sound; Ctirad and his love for the Amazon by a warm lyricism generally associated with the strings and marked 'amoroso.'"

From Bohemia's Woods and Fields—"This is a painting of the feelings that fill one when gazing at the Bohemian landscape. On all sides singing, both gay and melancholy, resounds from fields and woods; the forest regions, depicted on the solo horn; the gay, fertile lowlands of the Labe valley are remembered in a hymn of praise. Everyone may draw his own picture according to his imagination: for the poet has the field open before him, all he has to do is follow the individual parts of the work."

For his friend and biographer, Václav Zelený, Smetana drew a more detailed picture: "The beginning is powerful and intended to convey the impression as one steps into the country for the first time . . . The music moves from G minor to G major as a naive country girl is pictured walking through the fields. In the 3/4 section we sense the beauty of nature at noon on a summer's day when the sun is directly overhead. In the forest it is as shadowy as twilight, and only a shaft of light can penetrate the trees. The continuous phrase

suggests the twittering of birds, and over this emerges the F major motive, a big contrapuntal task, but one I easily accomplished. The G minor motive represents harvest time and a rustic feast or any other kind of peasant merrymaking."

In about eleven months, Smetana had written four symphonic poems, and here he seems to have intended to stop. (The cycle on "Czech glories and defeats" prematurely announced in 1873 was to have consisted of four pieces.) But in the same letter in which he had marvelled that in three years of deafness he had achieved more than in ten ordinary years, Smetana went on to say that "the great climax in the coda of *From Bohemia's Woods and Fields* is persuading me not to finish here, but to enlarge the

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cycle with other movements . . ." At the beginning of 1879 it was reported in a magazine article that Smetana was "composing a new trilogy of symphonic poems, *Tábor, Blaník*, and others in which he will glorify the fundamental ideas of the Hussite movement: freedom and liberty as signs of victory." Smetana corrected the report: "It is not meant to be a trilogy, as erroneously stated . . . but an extension and sequel to the old tetralogy *Vlast*: numbers five and six, *Tábor* and *Blaník* . . . In both poems I am using the Hussite chorale *Ye Who Are God's Warriors*. In *Tábor* the hymn dominates the entire composition, while in *Blaník* the theme appears only in part, in the last verse . . . becoming the motif of a triumphant finale." These final two poems, then, were conceived and first presented to the public as a pair; unlike the first four poems, neither can stand alone.

Tábor (Ye Who Are God's Warriors)—"The whole composition is based on this majestic chorale. It was undoubtedly in the stronghold of Tábor, the seat of the Hussites, that this stirring hymn resounded most powerfully and most often. The piece depicts the strong will, the victorious battles, the constancy and endurance, the stubborn refusal to yield of the Taborites, and it is on this note that the poem ends. It cannot be analysed in detail, for it embraces the glory and renown of the Hussite struggle and the indestructible character of the Hussite warriors."

Tábor, about fifty miles south of Prague, was founded in 1420, as a fortress by Jan Žižka, one of the warrior heroes in Libuše's vision. The Hussites took their name from Jan Hus (c.1372-1415), priest, rector of the Charles University in Prague, and a religious reformer many of whose ideas and passions anticipated those of Martin Luther. Convicted of heresy at the Council of Constance, he died a martyr's death. His followers were engaged in battling corruption within the Church, in protesting the ownership of so much of the land by the Church and by the Germans, and in establishing a liturgy making use of the Czech language. They and their founder were remembered less for their doctrinal concerns and as figures in the country's religious history than as fighters for ethical ideas and for the cause of Czech nationalism. The movement had enormous impact in its early years, but failed over the long run to survive attacks by the Catholics or doctrinal division within. In 1620, the Protestants were decisively defeated at the battle on the White Mountain just outside Prague by Catholic forces under the command of Maximilian I of Bavaria. Except for those few adherents of a special group among the Hussites who called themselves the Unitas Fratrum (Unity of Brethren) and who survive to this day as the Moravian Church, that was the end of

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the movement. But the crucial battle of 1620 had, and has, another meaning for Czechs; for it was after the defeat on White Mountain that Bohemia was delivered to Ferdinand II of Austria, beginning three centuries of subjugation to the Habsburgs that ended only with Tomáš Masaryk's and Edvard Beneš's Declaration of Independence on October 18, 1918.

Smetana was not a religious man, and for him, as for most Czechs, the story of the Hussites was primarily an inspiring example of perseverence in the cause of national pride and moral principles. He prefaced the manuscript of Tábor with the words: "Their character cannot be broken: firm, constant, determined, persevering, unyielding, and stubborn." The text of the hymn reads:

> Ye who are God's warriors and of His law,
> Pray to God for help and have faith in Him,
> That finally with Him you will be victorious.

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The old melody, with its pounding repeated notes, is superbly expressive of the qualities Smetana lauded in his superscription.* Here it becomes the material for a gigantic chorale-prelude, as Smetana presents and develops it line by line (from the first to the third and back again from the third to the first) with two interspersed appearances of the complete hymn.

Blaník—"*Blaník* begins where the preceding composition ends. Following their eventual defeat, the Hussite heroes took refuge in Blaník Mountain where, in heavy slumber, they wait for the moment when they will be called to the aid of their country. Hence the chorale, which was used as the basic motif in *Tábor*, namely *Ye Who Are God's Warriors*, is used as the foundation of this piece. It is on the basis of this melody, the Hussite chorale, that the resurrection of the Czech nation, its future happiness and glory, will develop. With this victorious hymn, written in the form of a march, the composition ends, and with it the whole cycle of *Vlast*. As a brief intermezzo we hear a short idyll, a description of the Blaník region, where a little shepherd boy plays his pipe while the echo gently floats back to him."

Horns and trumpets indeed begin by continuing *Tábor*, pounding out the distinctive rhythm of the hymn's first line. Most of Blaník, except for the pastoral interlude, is militant and march-like. At the end, Smetana pulls the events of *Má Vlast* together by invoking once more the vision of *Vyšehrad*. In his annotations for Walter Susskind's St. Louis Symphony recording of *Má Vlast*, Richard Freed expresses beautifully the force of this group of compositions: "'Patriotism,' one feels, is far too narrow a term to describe either Smetana's motivation or the feeling of exaltation with which this glorious music warms the blood: the vision so triumphantly proclaimed here is no mere parochial gesture, but a reflection of the loftiest aspirations of humanity—set forth in Czech."

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on *Má Vlast* appeared originally in the program book of the San Francisco Symphony copyright ©1980 and is reprinted here by permission of that orchestra.

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*The hymn—used, as previously mentioned, by Smetana at the climax of *Libuše*—has become a national emblem. Dvořák used it in his *Hussite* Overture, written in the late summer of 1883, and it appears as well in the symphonic poem *Prague* by Dvořák's son-in-law, Josef Suk, and in the *South Bohemian* Suite of Vitězslav Novák, who lived long enough to write, in his dotage, a symphony in praise of Stalin. The Hussite chorale also appears in two more recent pieces, both political protest music—*Concerto funebre* written in 1939 as an extraordinary act of courage by the German composer, Karl Amadeus Hartmann, to mourn Hitler's annexation of Czechoslovakia as a "protectorate," and in Karel Husa's *Music for Prague*, written in 1968 after the invasion of Czechoslovakia on August 20 that year, exactly twenty years ago tonight, by Soviet, Polish, East German, Hungarian, and Bulgarian army units.

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RIMSKY-KORSAKOV — "Procession of the Nobles" from *Mlada*

SIBELIUS — Violin Concerto in D minor, Opus 47
Allegro moderato
Adagio di molto
Allegro ma non troppo

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STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth
Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dances of the earth

Part II: The Sacrifice
Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

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Nikolai Rimsky-Korsakov
"Procession of the Nobles" from *Mlada*

Nikolai Rimsky-Korsakov was born in Tikhvin, Novgorod government, on March 18, 1844, and died in Lyubensk, St. Petersburg government, on June 21, 1908. He composed the opera Mlada *in 1889 and 1890; the first performance took place in St. Petersburg on November 1, 1892. The famous march known as the "Procession of the Nobles" opens the second act; this is its first performance on a Boston Symphony Orchestra concert. The score calls for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbal, snare drum, side drum, triangle, tambourine, and strings.*

Though we rarely have an opportunity to appreciate the fact in this country, Rimsky-Korsakov was a fairly successful composer of operas, turning out a dozen large musical-dramatic works over a period of nearly forty years. Some of these underwent extensive revision and exist in several versions. The only one that is fairly well known in this country is Rimsky's last completed opera, *Le Coq d'Or* (*The Golden Cockerel*) of 1906-07, a satirical opera with a fairy-tale setting. *Mlada* (1889-90) is as good as unknown.

Actually the opera (or "opera-ballet," as Rimsky termed it) had a curious history going back nearly twenty years before its actual composition. In the 1871-72 season, the director of the Imperial Theaters proposed a collaborative opera-ballet on a subject he had devised. Five composers were to take part in the setting of a libretto written by Ivan Krylov: Borodin, Cui, Mussorgsky, and Rimsky-Korsakov were each to write a

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single act, while Ludwig Minkus was to compose ballet music which Petipa would choreograph. Before the work was finished, though, the director was dismissed from his job, and all the work done on the score went for naught. By 1889, however, Rimsky-Korsakov persuaded Krylov to rework the libretto to his purposes, and he undertook to set it himself.

In the meantime, Rimsky had undergone a musical experience that changed him for the rest of his life: an earthshaking encounter with Wagner, as represented by a production of the *Ring of the Nibelung* given by a visiting company in St. Petersburg in 1889. Rimsky, with his erstwhile pupil Glazunov, attended all the rehearsals and found himself overwhelmed by Wagner's treatment of the orchestra. Whereas earlier Rimsky had used the more modest orchestra of Glinka in brilliantly colored treatments of Russian subjects, now he felt called upon to expand the size of the ensemble, particularly in the brass section and among the lower instruments, to attain the rich sonority that Wagner had achieved. *Mlada* was one of his first works written under the overwhelming influence of the German master. Knowledge of the plot of *Mlada*—a complicated affair of pagan rites and imaginary kingdoms—is not at all necessary to appreciate the famous march that opens the second act, filled with brilliant fanfares and introducing chromatically-played timpani into the Wagnerian richness of its scoring.

—Steven Ledbetter

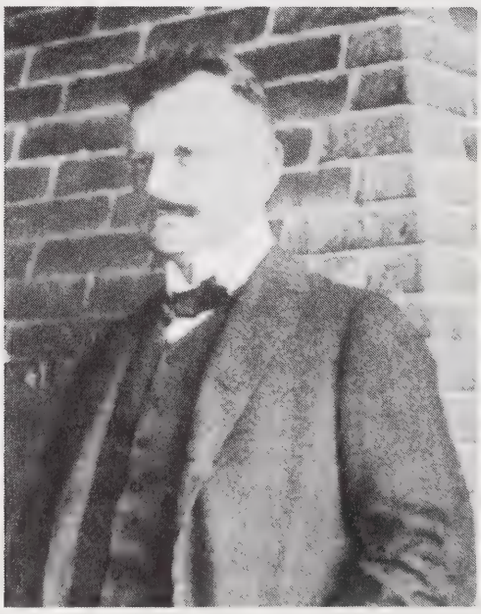
Jean Sibelius
Violin Concerto in D minor, Opus 47

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, at his country home near Helsingfors (Helsinki), on September 20, 1957. He began work on his violin concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on February 8, 1904, with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on October 19, 1905, with Karl Halir as soloist and with Richard Strauss on the podium. Ruggiero Ricci was soloist for the first Tanglewood performance of this concerto, on August 5, 1960, under the direction of Charles Munch; Cho-Liang Lin was soloist for the most recent performance here, on August 24, 1986, under the direction of Semyon Bychkov. The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the '90s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be

dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."



Jean Sibelius

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breath of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. Le Sacre du printemps (The Rite of Spring) *was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on November 17, "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Serge Koussevitzky led the first Tanglewood performance of* Le Sacre du printemps *on August 12, 1939, and Charles Dutoit the most recent on June 28, 1986. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*, which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the

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entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth*. The people dance passionately on the earth, sanctifying it and becoming one with it.
>
> SECOND PART: THE GREAT SACRIFICE
>
> At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music of Part I went quickly; by January 7, 1912, he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of March 7 to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre*, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me," and we will see where we come

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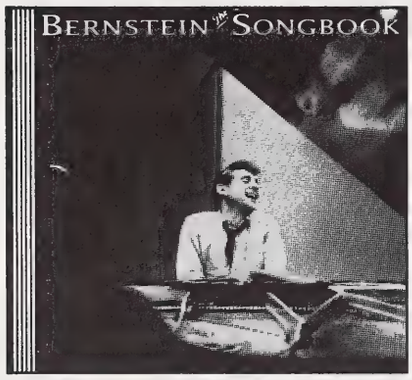

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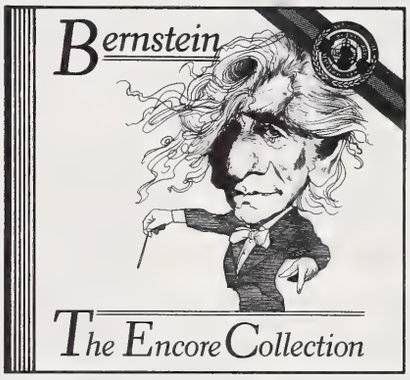

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> out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicans (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage.

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gives a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which

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does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrifical dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity is still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* the music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

—S.L.

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Jiří Bělohlávek

Born in Prague in 1946, Jiří Bělohlávek began his musical studies on the piano and later took up the cello. Following his graduation from the Prague Conservatory, where he studied cello under Professor Jaros, he went on to make successful solo concert tours of such countries as India and Germany. His strong interest in conducting, however, led him to enroll in the Academy of Musical Arts in 1966, where he studied conducting with Robert Brock, Alois Klima, and Bohumir Liska. Between 1968 and 1969 he completed three master courses under Sergiu Celibidache in Stockholm. From 1967 to 1972, Mr. Bělohlávek served as artistic director and conductor of the Orchestra Puellarum Pragensis, a string chamber ensemble acclaimed for its performances at home and on tour in Germany, Poland, and Scandinavia. Jiří Bělohlávek's association with the Czech Philharmonic Orchestra represents an important chapter in his artistic development. As first-prize winner in the 1970 National Competition of Young Conductors, he was appointed assistant conductor of the Czech Philharmonic, a post he held until 1972. In 1971 he was also a finalist in the Herbert von Karajan International Competition in West Berlin. Appointed conductor of the Brno State Philharmonic Orchestra in September 1972, he toured the United States with that ensemble during his first season. Chief conductor and artistic director of the Prague Symphony Orchestra since 1977, Mr. Bělohlávek has led the orchestra on tour to North America, Germany, Spain, Great Britain, Austria, and Switzerland. He has, however, maintained his association with the Czech Philharmonic, touring North America in recent years as co-conductor with Václav Neumann. In addition to appearing as guest conductor with every major orchestra in his native country, Jiří Bělohlávek has, since 1971, appeared ever more frequently abroad, conducting such orchestras as the Berlin Philharmonic, the Munich Philharmonic, the Norddeutsche Rundfunk in Hanover, the Westdeutsche Rundfunk in Cologne, the Moscow State Philharmonic, the USSR State Symphony, the Dresden Staatskapelle, the Berlin Symphony Orchestra, the Vienna Symphony, WOSPRITW Katowitz, the Budapest Philharmonic, the Brussels Radio Orchestra, the Bayerischer Rundfunk Orchestra, the NHK Symphony in Tokyo, and the Japan Philharmonic. He has also conducted orchestras in Warsaw, Paris, Frankfurt, Zagreb, and Leipzig. Since his debut as a guest conductor in North America with the Toronto Symphony in 1982, Jiří Bělohlávek has conducted the symphony orchestras of Baltimore, Dallas, Denver, Detroit, Indianapolis, Kansas City, Minnesota, Ottawa, Rochester, and St. Louis; in February 1985 he made his New York Philharmonic debut at Avery Fisher Hall. His reputation as a conductor of opera has grown swiftly since 1970, when he conducted *Così fan tutte*, and 1971, when he conducted *The Marriage of Figaro*, both in Prague. Between 1977 and 1981, when he was engaged at the Komische Oper in East Berlin, he conducted Janáček's *Jenůfa*, *Geheimnis*, and *Sinetana*, and Stravinsky's *The Rake's Progress*. He conducted Verdi's *La forza*

del destino for Czechoslovakian television in 1983 and Frank Martin's *Greek Passion* at the National Theatre in Prague in 1984. Mr. Bělohlávek made his North American opera debut conducting the Seattle Opera's 1985 production of *Jenůfa*. His recordings include Dvořák's Piano Concerto in G minor with pianist Ivan Moravec and the Czech Philharmonic Orchestra, Merilainen's Piano Concerto No. 2 with the Helsinki Philharmonic Orchestra, and Josef Suk's *Pohadka* and *Scherzo Fantasy* with Mr. Suk as violin soloist with the Prague Symphony. Mr. Bělohlávek is making his first Boston Symphony appearances this weekend at Tanglewood.

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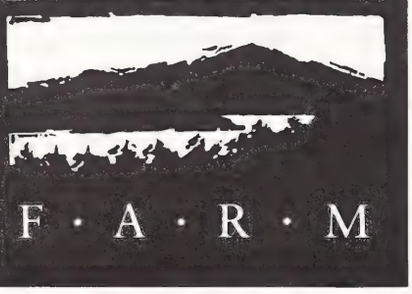

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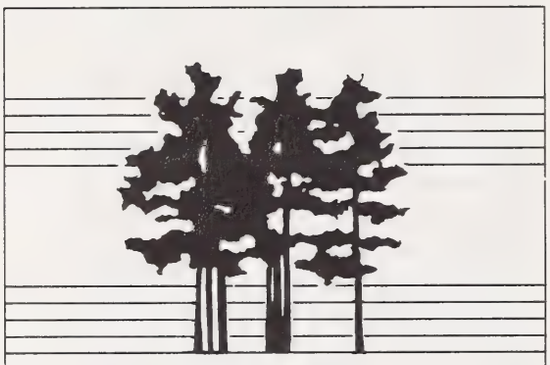
Michael Tilson Thomas

Born and trained in America, Michael Tilson Thomas has an international career as a conductor, pianist, and educator. Recently appointed principal conductor of the London Symphony Orchestra, he succeeds Claudio Abbado at the end of the 1987-88 season. In the United States he regularly conducts such major orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies. Last year he was named artistic advisor to the newly-formed New World Symphony, dedicated to the development of gifted young instrumentalists, and in 1986 he was appointed principal conductor and music director of the Great Woods Center for the Performing Arts in Mansfield, Massachusetts. In Europe Mr. Thomas has conducted numerous orchestras, among them the Berlin Philharmonic, Amsterdam's Concertgebouw Orchestra, the Orchestre National de France, and the Bayerischer Rundfunk in Munich. Born in Los Angeles, Mr. Thomas represents the third generation of his family to have followed an artistic career. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish Theater in America. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures. Mr. Thomas started

playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During this time he served as conductor of the Young Musicians Foundation Orchestra of Los Angeles for four years, and, at the age of nineteen, was named assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at the Tanglewood Music Center, he became assistant conductor of the Boston Symphony Orchestra. Less than a month later he won national attention when he replaced the orchestra's ailing music director, William Steinberg, in the middle of a concert at Lincoln Center. He led thirty-seven more BSO concerts that season, was appointed associate conductor, and remained with the Boston Symphony until 1974, also serving as music director of the Buffalo Philharmonic from 1971 to 1979. From 1971 to 1977 he directed the nationally televised Young People's Concerts of the New York Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

Now an exclusive CBS Masterworks recording artist, Mr. Thomas has earned numerous Grammy nominations and international awards. Most recently he has recorded Mahler's Symphony No. 3 with Dame Janet Baker and the London Symphony Orchestra. His numerous other recordings include works by Beethoven, Debussy, Gershwin, Ives, Reich, Ruggles, Stravinsky, and Tchaikovsky. Besides his ability as a conductor, Mr. Thomas is recognized as a dynamic teacher. He has given two series of music lecture/demonstrations at Carnegie Hall, and he was artistic director of the Los Angeles Philharmonic Institute from 1982 to 1985. Mr. Thomas's operatic credits include the American premiere of the complete *Lulu* at the Santa Fe Opera, Wagner's *Der fliegende Holländer* at the Orange Festival in France, Janáček's *The Cunning Little Vixen* at the New York City Opera, Beethoven's *Fidelio* with Houston Grand Opera, *La bohème* with the Los Angeles Philharmonic Institute Orchestra at the Hollywood Bowl, a concert version of *Tosca* with the Pittsburgh Symphony at Great Woods, and his September 1986 Chicago Lyric Opera debut with *La bohème*. He returned there this past season to conduct *Tosca*. Mr. Thomas directed a major Gershwin Festival at the Brooklyn Academy of Music in March 1987, marking the fiftieth anniversary of the composer's death. He made his most recent Boston Symphony Orchestra appearance last summer at Tanglewood.



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Midori

When she was ten, violinist Midori played for Zubin Mehta and so dazzled him that he invited her to be a surprise guest soloist with the New York Philharmonic. She has since gone on to perform with such artists as Isaac Stern and Pinchas Zukerman and with many of the world's foremost orchestras. Born in Osaka, Japan, in 1971, Midori began studying the violin with her mother at age four. In 1980, when she was eight, a tape of her playing was sent to the renowned violin pedagogue and Juilliard faculty member Dorothy DeLay, resulting in a full scholarship to the Aspen Festival. Midori came to New York in 1982 and now studies with Ms. DeLay, Jens Ellerman, and Yang-Ho Kim.

Midori's orchestral engagements have included the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Montreal Symphony, London Symphony, NHK Symphony, Orchestre de Paris, St. Louis Symphony, St. Paul Chamber Orchestra, and the Toronto Symphony, under the direction of such eminent conductors as Claudio Abbado, Daniel Barenboim, Jiří Bělohlávek, Leonard Bernstein, Semyon Bychkov, Christoph von Dohnányi, Charles Dutoit, Raymond Leppard, Zubin Mehta, Jerzy Semkow, Stanislaw Skrowaczewski, Leonard Slatkin, and Pinchas Zukerman. Her summer festival appearances have included Tanglewood, the Hollywood Bowl, Ravinia, Blossom, Mostly Mozart, Aspen, the Mann Music Center, and Germany's Schleswig-Holstein Festival. This summer, in addition to return engagements at Tanglewood and Ravinia, she made her debut at Great Woods. The upcoming season brings her New York orchestral debut with the New York Philharmonic and Zubin Mehta, and performances with the Los Angeles Philharmonic under André Previn, the St. Louis Symphony under Leonard Slatkin, the San Francisco Symphony under Jerzy Semkow, the Cincinnati Symphony under Jesús López-Cobos, the Montreal Symphony under Charles Dutoit, and the Toronto Symphony conducted by Gunther Herbig; abroad, she will appear with the Berlin Philharmonic, the Frankfurt Symphony, and the Israel Philharmonic. A recital tour will take her to Italy and West Germany. Midori's television appearances have included the "Today" Show, the "Tonight" Show, the MacNeil/Lehrer News Hour, a CBS News special on the Juilliard School, and the PBS series "Nova." Invited to perform for President and Mrs. Reagan for the NBC television special "Christmas in Washington," Midori also participated in last year's salute to Nathan Milstein at the Kennedy Center Honors gala. For Philips records, Midori has recorded the Bach Double Concerto, Vivaldi Double Concerto, and a Bach concerto with the St. Paul Chamber Orchestra and Mr. Zukerman, and the Paganini Concerto No. 1 and works by Tchaikovsky with the London Symphony Orchestra under Leonard Slatkin. This past April she became an exclusive CBS Masterworks recording artist. Midori made her Boston Symphony Orchestra debut in July 1986, performing Leonard Bernstein's Serenade for violin and orchestra under the composer's direction; she returned last summer as soloist in Paganini's Violin Concerto No. 1, under the direction of Charles Dutoit.

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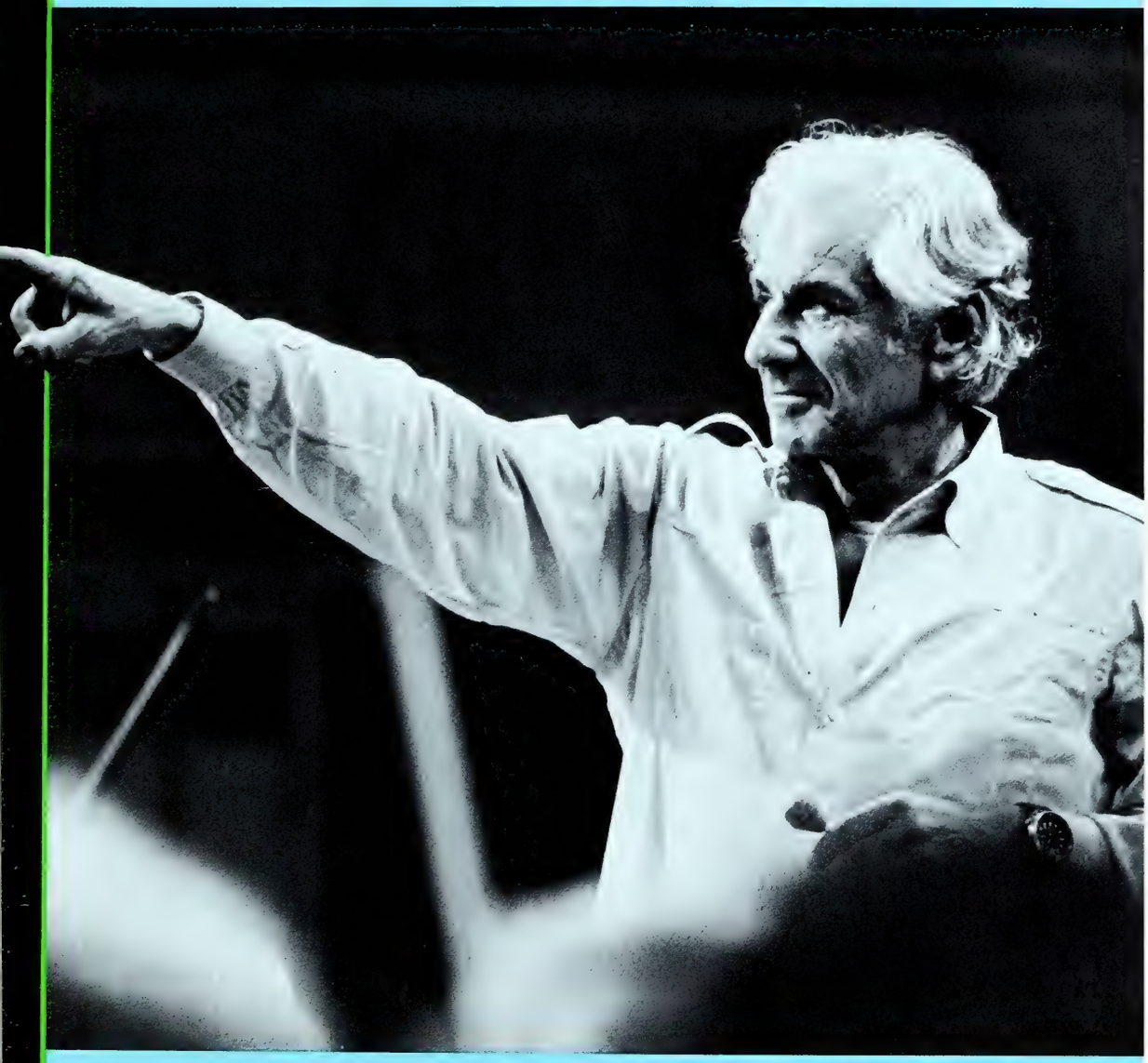

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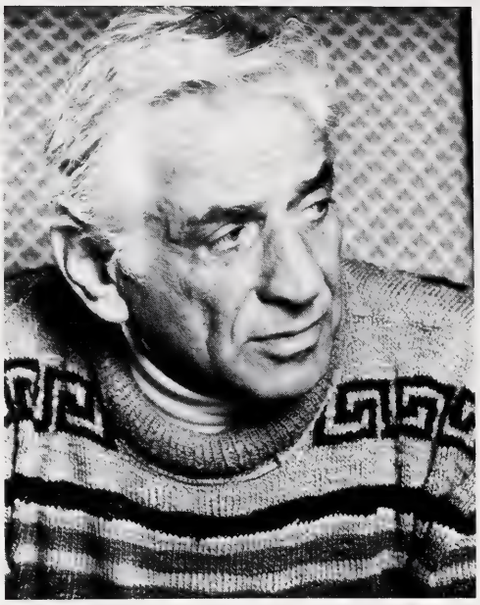

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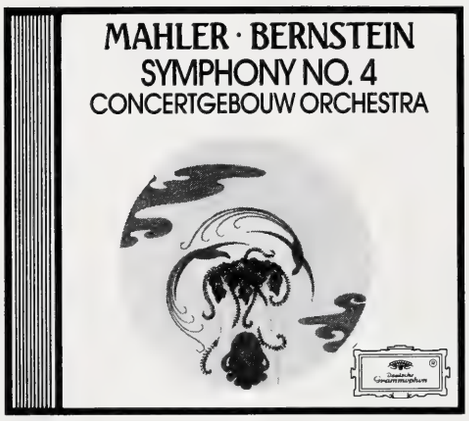

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Leonard Bernstein and the young Seiji Ozawa at Tanglewood

Bernstein at 70! Tanglewood

Gala Birthday Performance * August 25, 1988

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Tonight's performance is being videotaped by International Television Trading Corporation and Unitel, Munich, in association with Video Music Productions, Inc., for worldwide transmission on Sunday, August 28, and future broadcast on Public Television's "Great Performances."

Bernstein at 70! Tanglewood

A Celebration of Leonard Bernstein's 70th Birthday at Tanglewood

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Leonard Bernstein and Serge Koussevitzky at Tanglewood

Bernstein at 70! Tanglewood

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Leonard Bernstein on the occasion of his debut at the Ravinia Festival in 1944, with piano soloist Leon Fleisher (left), now Artistic Director of the Tanglewood Music Center

Bernstein at 70! Tanglewood

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Names listed as of August 19.

The Trustees of the Boston Symphony Orchestra are delighted to offer an enthusiastic welcome to the most remarkable assemblage of performers and audience ever to gather on a single evening at Tanglewood.

The occasion for this historic gathering is, of course, the 70th birthday of Leonard Bernstein, a luminous star in the firmament of the musical art and a most distinguished alumnus of the Tanglewood Music Center. He has continued to play a central role in the life of the Center and its students over nearly five decades, first as a student himself and then as a teacher, composer, and performer. We join in this celebration as eloquent testimony to the unique position that Leonard Bernstein occupies in our minds and our hearts.

We are deeply grateful to each of the performing artists, who have donated their services for this occasion, and to each of the composers whose special musical gifts will grace this event. Our appreciative thanks go out for the tireless and creative efforts of a legion of staff and volunteers who have made this occasion possible, and to the benefactors, patrons, contributors, and attendees who have generously participated in this evening's success. And we offer happiest birthday greetings and warmest thanks to Leonard Bernstein himself—for giving us this weekend, unprecedented in Tanglewood's history; for giving us the Leonard Bernstein Fellowship Endowment Fund, to be augmented by the proceeds of this happy occasion; and, above all else, for giving us his inspiring and illuminating gifts for so many years past, and, we confidently trust, for many years to come.

George H Kidder

George H. Kidder
President,
Boston Symphony Orchestra, Inc.

My own introduction to Lenny came through the kindness of Olga Koussevitzky, the widow of the Maestro. She took me by the hand at Seranak, and we walked together on that beautiful lawn with its magical view. She wanted to meet me since I had just won the Koussevitzky Prize at the Tanglewood Music Center. She then told me I must meet Leonard Bernstein and study with him. The meeting took place months later in Berlin, during the New York Philharmonic's tour, and I became one of Lenny's assistants at the Philharmonic in 1961. Ever since then he has been for me, as for so many of us, an inspiring leader and colleague.

It is especially appropriate that this milestone, Lenny's 70th birthday, be celebrated at Tanglewood, the place of our shared heritage, which he loves so deeply. I hope that this celebration will be a fitting tribute to the unique place he occupies in our hearts.

With all our love and affection, Happy Birthday Lenny!

Seiji Ozawa

Seiji Ozawa
Music Director,
Boston Symphony Orchestra

Bernstein at 70! Tanglewood

If you've ever tried squeezing a gallon into a pint pot, you'll know how I felt when I started to plan Lenny's 70th birthday party. *The Infinite Variety of Music* is the title of one of his books, and the infinite variety (well, almost) of his musical activities creates plenty of headaches for a program planner. "Less is more," I kept saying to myself, but on this occasion I am unconvinced. We *need* the kind of cornucopian event that Tanglewood is providing this week.

Headaches for a birthday party? Ludicrous, isn't it? Well, they mostly went away, and they mostly stemmed from the fact that so many people wanted to participate. It is often like that with Lenny. I remember a meeting during *Fidelio* rehearsals in Vienna in 1970 when Lenny was complaining to the orchestra manager that every morning there were different players among the orchestral ranks. "You see, Maestro," came the typical Viennese reply (except that on this occasion it was true), "they all want to play with you."

On behalf of the Boston Symphony Orchestra, I would like to thank all the artists who are appearing tonight. Many have made enormous efforts to be here. The list is very long, and to everybody we are very grateful.

It is a good cause. The Tanglewood Music Center Endowment will help many more young artists to study in this miraculous center of creativity. The Tanglewood flame which Bernstein helped to kindle half a century ago will burn both brighter and longer because of the public's generosity this evening and because of the dedication of so many performers.

In planning tonight's program we have taken our cue from Bernstein's own attitude to his musical life, which is that all his activities—composing, conducting, piano-playing, teaching—are but different aspects of a single vocation. The passport says "Musician," and that is how we have approached the four days of birthday celebrations. On Sunday, if I may work backwards, he will conduct the Boston Symphony, which was the first professional orchestra he ever conducted, in a program honoring one of his revered teachers, Serge Koussevitzky. This is the only event in which Lenny has had any hand. For the rest, he agreed to attend the Tanglewood celebrations on one condition, that he have absolutely nothing to do with their planning!

On Saturday the Indiana University Opera Theater will perform his *Mass*, the most appropriate choice of theatre work for a big democratic concert facility such as Tanglewood, which doesn't (yet) have the production facilities to rival Broadway. Tomorrow, Friday, we have the Tanglewood Music Center's program of music by composers Mr. Bernstein has revered or championed or both: Brahms, Stravinsky, Ives, and Mahler, performed by some of the hundreds of fine executants he has encouraged over the years.

Tonight, the actual birthday night, the emphasis is on . . . oh heavens, it's on the diversity, the chronology, the Boston connection, the New York connection, and the Tanglewood inspiration; it's on the love affairs with European orchestras and artists, with the brightest new American singing stars, with the dearest of old friends, with video and with the gramophone, with symphony and above all with song, which in Lenny's case is very much the same thing. "I hate music," says his little girl in the "kid songs," "but I love to sing."

We hear your songs, dear Lenny, we hear you making your "joyful noise unto the Lord," and tonight we say "thank you" for your life thus far.

Humphrey Burton

Humphrey Burton
Producer,
Gala Birthday Performance

Calendar of Events

Sunday, August 21, 1988, at 8:30 pm
Koussevitzky Music Shed

TANGLEWOOD MUSIC CENTER ORCHESTRA
LEONARD BERNSTEIN and CONDUCTING FELLOWS
conducting

Rouse	*The Infernal Machine* Elizabeth Schulze, conductor
Barber	First Essay for Orchestra Martin Fischer-Dieskau, conductor
Harris	Symphony No. 3 Marin Alsop, conductor
Bernstein	*Songfest*, A cycle of American poems for six singers and orchestra Leonard Bernstein, conductor, with Tanglewood Music Center alumni Daisy Newman, soprano Candice Burrows, mezzo-soprano Janice Myerson, mezzo-soprano Salvatore Champagne, tenor Jerrold Pope, baritone Robert Osborne, bass

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Thursday, August 25, 1988, at 8:30 pm
Koussevitzky Music Shed

GALA BIRTHDAY PERFORMANCE

Friday, August 26, 1988, at 7 pm (Prelude)
Koussevitzky Music Shed

TRIBUTES IN SONG TO LEONARD BERNSTEIN:
Songs commissioned in honor of Leonard Bernstein
by David Del Tredici, George Perle, Ned Rorem,
Peter Schat, Steven Schwartz, Harold Shapero,
Bright Sheng, Alvin Singleton, Stephen Sondheim,
Michael Tilson Thomas, and Yehudi Wyner

Friday, August 26, 1988, at 9 pm
Koussevitzky Music Shed

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, LEON FLEISHER, and
MICHAEL TILSON THOMAS conducting
MIDORI, violin
YO-YO MA, cello
PETER SERKIN, piano
ROBERTA ALEXANDER, soprano
CHRISTA LUDWIG, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS and
TANGLEWOOD CHOIR, JOHN OLIVER, conductor
MEN OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor

Brahms	Double Concerto for violin and cello, First movement Leon Fleisher, conductor
Stravinsky	Capriccio for piano and orchestra Seiji Ozawa, conductor
Ives	"Thanksgiving" from *New England Holidays* Michael Tilson Thomas, conductor
Mahler	Symphony No. 2 in C minor, *Resurrection*, Finale Seiji Ozawa, conductor

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Saturday, August 27, 1988, at 10:30 am
Theatre-Concert Hall

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS ORCHESTRA
EIJI OUE, conductor

Sirota	Fanfare (world premiere)
Bernstein	Symphony No. 1, *Jeremiah*
Tchaikovsky	Symphony No. 6, *Pathétique*

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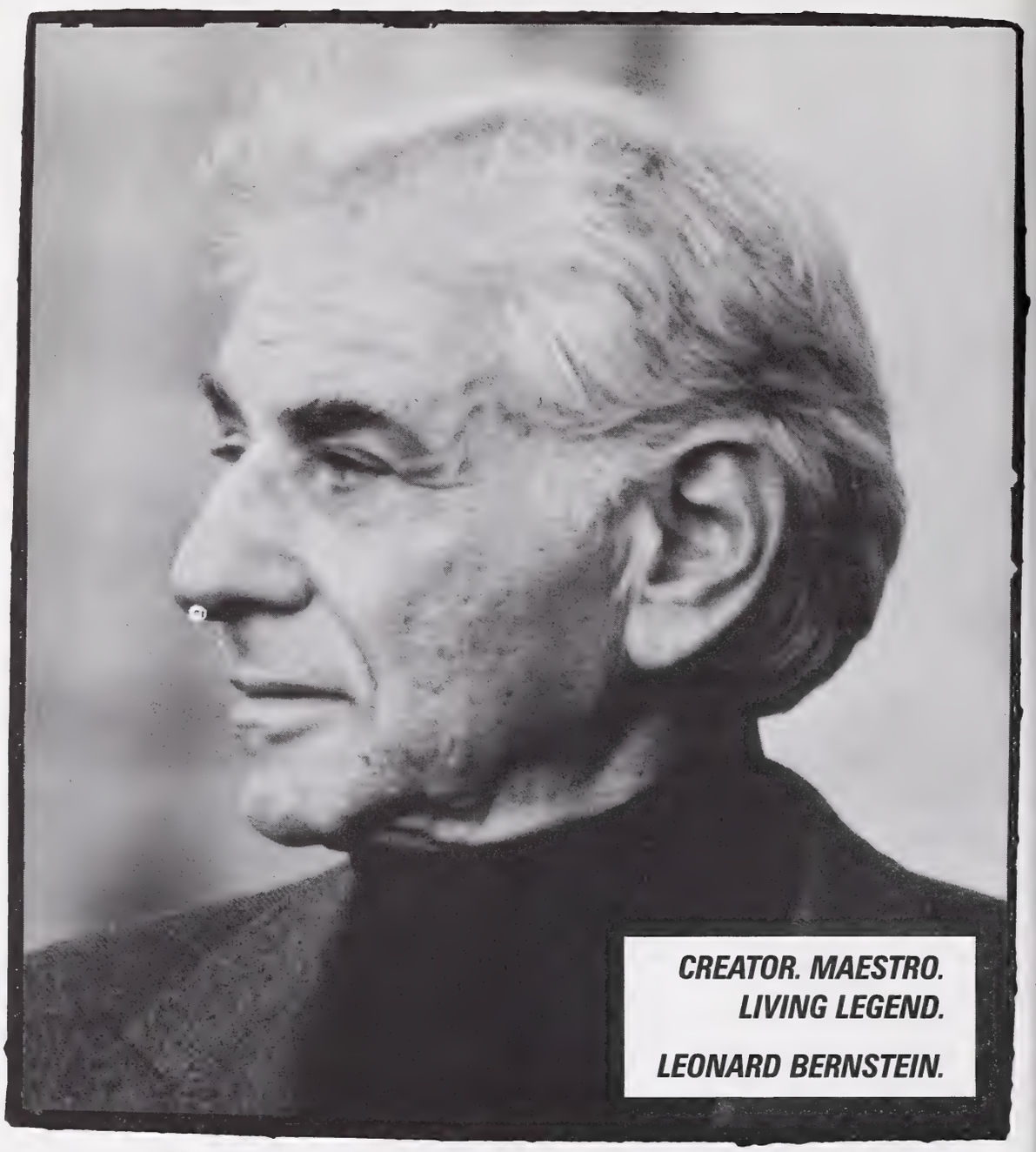
calendar continues...



Happy 70th birthday from your ASCAP colleagues.

Morton Gould, *President*

A S C A P

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

Saturday, August 27, 1988, at 8:30 pm
Koussevitzky Music Shed

A fully-staged production from the
OPERA THEATER of the
INDIANA UNIVERSITY SCHOOL OF MUSIC

Bernstein — Mass, A Theatre Piece for Singers, Players, and Dancers

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Sunday, August 28, 1988, at 2:30 pm
Koussevitzky Music Shed

The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN and SEIJI OZAWA conducting

Haydn — Symphony No. 88
Leonard Bernstein, conductor

A Bernstein Birthday Bouquet:
Eight Variations on a Theme by Leonard Bernstein, composed in celebration of his 70th birthday
by Luciano Berio, John Corigliano, Jacob Druckman, Lukas Foss, Leon Kirchner, William Schuman, Toru Takemitsu, and John Williams
Seiji Ozawa, conductor

Tchaikovsky — Symphony No. 5
Leonard Bernstein, conductor

Leonard Bernstein: The Television Work

On Wednesday, Thursday, and Friday, August 24, 25, and 26, from 1:30 to 5:30 pm each day, Tanglewood joins the Museum of Broadcasting in offering a brief retrospective of Leonard Bernstein's pioneering work in television, ranging from the 1954 program "Beethoven's Fifth Symphony" to the 1985 program "Leonard Bernstein's *West Side Story*." Included will be several *Omnibus* programs, selections from the New York Philharmonic's Young People's Concerts, and some of the more recent work. Screenings will be held in the Chamber Music Hall at Tanglewood and are open to the public without admission charge. This retrospective is made possible with the assistance of the Museum of Broadcasting, which is providing tapes and personnel, and with thanks also to the Sony Corporation of America, which is lending large-screen video projection equipment.

The Museum of Broadcasting in New York City is a unique nonprofit institution with two equally important responsibilities: to collect and preserve radio and television programs, and to explore and interpret our broadcasting heritage through public exhibitions of the collection. While other archives amass radio and television programs, the Museum's collection is the only one that is open to the general public.

Bernstein and the BSO: The Tanglewood Connection

When the 21-year-old Leonard Bernstein came to Tanglewood in 1940, as a student in the first session of what was then known as the Berkshire Music Center (and now called the Tanglewood Music Center), he had already begun to make a musical mark in no small way. He had studied the piano for years and demonstrated an astonishing fluency and memory, as well as remarkable powers of sight-reading. He had graduated from Harvard, *cum laude*. There he had been constantly active putting on shows and performing music, including pieces he himself had written. He won a music contest run by a Boston newspaper, and when the paper learned that he had some experience as a conductor, they arranged for him to lead members of the Boston Symphony Orchestra on the Esplanade (without any rehearsal!) in Brahms's *Academic Festival* Overture. That was surely the young Bernstein's first public appearance as the conductor of a professional orchestra.

Then, too, Bernstein had already spent a year at the Curtis Institute in Philadelphia, one of the great schools for advanced musical training. Admission to Curtis was based solely on audition, since no student had to pay for his or her education there. Clearly the young man was stamped with music, was someone to watch. It could scarcely have been a surprise when he was accepted by Koussevitzky for his conducting class at the new Music Center.

So why, with all this experience predating his arrival at Tanglewood, would Leonard Bernstein choose to celebrate his Biblical birthday, when he attains the age of threescore and ten, at Tanglewood with a gala celebration specifically to benefit the Tanglewood Music Center? The reason is simple. Though Bernstein had already demonstrated remarkable talent, it was at Tanglewood that he really found his artistic home. Tanglewood was in many ways the place where Bernstein's career began, from the time he was anointed as Koussevitzky's prize pupil and assistant. So his feelings about Tanglewood remain strong, even after nearly half a century.

That first summer, 1940, was an experiment for all concerned. For years it had been Koussevitzky's dream to organize a school for musicians, and the Music Center was the realization of that vision. But who could have guessed how many remarkable musicians, how many movers-and-shakers in the musical world, would eventually come out of that summer? The young Bernstein—everyone called him "Lenny"—was able to demonstrate his ability to shape the playing of an orchestra, even when he was still relatively a tyro at it. The first work assigned to him for performance was Randall Thompson's Second Symphony, a recent composition with tricky rhythms and intricate detail. But he was excited by his work with Koussevitzky, and he wrote home to his parents, "He likes me & works very hard with me in our private sessions. He is the most marvelous man—a beautiful spirit that never lags or fails—that inspires me terrifically. And he told me he is convinced that I have a wonderful gift, & he is already making me a great conductor."

But Bernstein's Tanglewood experience was in far more than conducting. He wanted to be a composer, too, and at Tanglewood he had opportunities to compose and to hear his music in performance. In 1942 he was named Koussevitzky's assistant. Although the war restricted the Music Center's activities, Bernstein went to Lenox in August 1943 to accompany Jennie Tourel in the first performance of his cycle of "kid songs," *I Hate Music!* During the following musical season, Bernstein exploded onto the national scene, first filling in for an ailing Bruno Walter on a New York Philharmonic concert that happened to be nationally broadcast, then premiering his *Jeremiah* Symphony in Pittsburgh and his ballet *Fancy Free* in New York.

With the war over and the Music Center reestablished, Bernstein returned as Koussevitzky's assistant for 1946. That summer he had a new experience that marked another path to the future, when he conducted opera for the first time. The work was Benjamin

Britten's *Peter Grimes*, commissioned by the recently established Koussevitzky Foundation, performed in its American premiere by the Fellows of Tanglewood's opera program.

In the early 1950s Bernstein was the head of the orchestra and conducting departments at Tanglewood. During the '60s he was, of course, the first American-born music director of the New York Philharmonic—indeed, of any major American orchestra—but he remained devoted to Tanglewood as well, coming to conduct the BSO in the annual "Koussevitzky Memorial Concert" (which, after the death of the conductor's second wife, became the "Serge and Olga Koussevitzky Memorial Concert") and to coach the young conductors who came to the Music Center each summer for inspiration and technical polish. Further, for a time in the 1970s, Bernstein's connection with Tanglewood was formalized through a "troika" operation in which he was Advisor to Tanglewood, the other members of the triumvirate being Seiji Ozawa, who was Artistic Director of the festival concerts, and Gunther Schuller, Artistic Director of the Music Center.

Bernstein has come to Tanglewood many times as guest conductor; but he has also remained continually on the lookout for young musicians of extraordinary talent, and he has on occasion brought them to the Music Center. One such musician, violinist Victor Yampolsky, had just emigrated from the Soviet Union with his family and was trying to decide how he was going to make a living when, one year in late June, he met Bernstein in Rome and played his violin for him. Bernstein phoned the Tanglewood office and said, "I want him to be a Tanglewood Fellow this summer." Though that summer's Music Center orchestra had already been chosen, it was possible to fit in another violin, especially as Bernstein was paying his expenses. By the beginning of July Victor Yampolsky was at Tanglewood as a student, where he met another Russian emigré—violist Michael Zaretsky, who had also come on Bernstein's recommendation. Later that summer both men won auditions for positions in the Boston Symphony Orchestra! (Zaretsky still plays in the BSO. Yampolsky became active as a conductor. For a number of years he led the orchestra of the Boston University Young Artists Program at Tanglewood; he is now on the faculty of Northwestern University.)

This is just one illustration of the active role Bernstein has played in the lives of many young musicians; every summer, when he conducts at Tanglewood, he returns his fee, which endows the Leonard Bernstein Fellowship to the Music Center. Over the years a remarkable group of composers, conductors, singers, and instrumentalists have been enabled to attend the Tanglewood Music Center because of his generosity.

And each summer (except on a few occasions when he was devoting himself full-time to composition) Bernstein has led the TMC Orchestra in a performance of one of the great masterpieces of the repertory. This performance fills the second half of a TMCO concert; the first half is devoted to two or three shorter pieces led by the Fellows in Conducting, who have been coached by Bernstein in their preparation. Time and again conductors recall the mind-boggling and even life-changing experience of watching Bernstein at work, of being inspired, challenged, and shaped by his artistic passion. Here, more than anywhere else, Bernstein is clearly passing on the torch that he received from the hands of Serge Koussevitzky. It is too soon to foresee in detail the long-range effect of Bernstein's work at the Tanglewood Music Center, but it is certain to send out waves rippling for the next several generations.

—Steven Ledbetter

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Gottfried Wilfinger
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr.,
chair, fully funded in perpetuity
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
§ Joseph Conte
§ Joseph Scheer

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair,
fully funded in perpetuity
Ronald Wilkison
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair,
fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
§ Robert Caplin
§ Richard Robinson

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
Beranek chair,
fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§ Donald Bravo

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers
Lynn Larsen
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

Stage Manager
Position endowed by Angelica Lloyd Clagett
Alfred Robison

Stage Assistant
Harold Harris

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Substituting, Tanglewood 1988

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Bernstein at 70! Tanglewood

The Celebration of Leonard Bernstein's 70th Birthday at Tanglewood

Gala Birthday Performance

For the benefit of the Tanglewood Music Center

The Boston Symphony Orchestra

Seiji Ozawa John Williams John Mauceri Michael Tilson Thomas
conductors

with

Adrienne Albert
Patti Austin
Lauren Bacall
Victor Borge
Candice Burrows
Betty Comden
Louise Edeiken
Paul Ford
Lukas Foss
Jerry Hadley
Kitty Carlisle Hart
Barbara Hendricks
Gwyneth Jones
Quincy Jones
Larry Kert
Christa Ludwig
Yo-Yo Ma
Roddy McDowall
Bobby McFerrin
Midori
Phyllis Newman
Kurt Ollmann
Robert Osborne
Mstislav Rostropovich
Patricia Routledge
Frederica von Stade
Dawn Upshaw

hosted by
Beverly Sills

with

The Tanglewood Festival Chorus
John Oliver
conductor

Women of the
Boston University Tanglewood Institute Young Artists Chorus
Steven Lipsitt
conductor

also appearing

The Pack Rhythm Group

David Pack, guitar
Paul Griffin, keyboards
Jerry Jemmott, bass
Ronnie Zito, drums

The Austin Singers

Vivian Cherry
Kacey Cisyk
Lani Groves
Vaneese Thomas

"*The Seven-Oh Stomp*"
performed by
Members of the Bernstein Family

Alexander Bernstein
Nina Bernstein
David Thomas
Jamie Bernstein Thomas

Joao Fiadeiro
Courtesy of Jacob's Pillow

Olga and Serge Koussevitzky with Leonard Bernstein

The Boston Symphony Orchestra

proudly announces the appearance on August 25, 1988, of

SENNETS & TUCKETS

A Bernstein Celebration

edited by

STEVEN LEDBETTER

THE BOSTON SYMPHONY ORCHESTRA
in association with
DAVID R. GODINE, PUBLISHER / BOSTON

Eighteen articles celebrating Leonard Bernstein as composer, teacher, conductor, recording artist, television performer, international celebrity, and cultural phenomenon, as well as a calendar of principal events in his life, a chronological list of his compositions, and a detailed discography of his work as a composer, supplemented by forty-two photographs and ten facsimiles of manuscript pages.

Contributors: Humphrey Burton, Robert S. Clark, Phyllis Curtin, D. Kern Holoman, Paul Hume, Steven Ledbetter, Carol Lieberman, John McClure, John Mauceri, John Oliver, James Orleans, Andrew L. Pincus, Marcel Prawy, John Rockwell, Carl St. Clair, Larry Stempel, Michael Tilson Thomas, and J.F. Weber.

A special advance printing of *Sennets & Tuckets* has been produced as a gift for Benefactors and Patrons of "Bernstein at 70!"
A trade edition will be available by early 1989.

Bernstein at 70! Tanglewood

Gala Birthday Performance

For the benefit of the Tanglewood Music Center

Thursday, August 25, 1988, at 8:30

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

BERNSTEIN	*Chichester Psalms*, First movement (Psalm 108, verse 2; Psalm 100, entire) TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor SEIJI OZAWA conducting *Vocal Fellows of the Tanglewood Music Center* HEIDI PERSON, soprano ANDREA GALASSI, mezzo-soprano BRAD CRESSWELL, tenor PERRY WARD, baritone
COPLAND	*Happy Anniversary* SEIJI OZAWA, conductor
BERNSTEIN	"I Hate Music," from a cycle of Five Kid Songs for soprano DAWN UPSHAW, soprano LUKAS FOSS, piano
STRAUSS	*Don Quixote*, Epilogue MSTISLAV ROSTROPOVICH, cello SEIJI OZAWA conducting
BERNSTEIN	Opening Dance from *Fancy Free* MICHAEL TILSON THOMAS conducting
MAHLER	"Des Antonius von Padua Fischpredigt," Song to a text from *Des Knaben Wunderhorn* CHRISTA LUDWIG, mezzo-soprano SEIJI OZAWA conducting

program continues...

COPLAND	"Hoedown" from *Rodeo* MICHAEL TILSON THOMAS conducting
BERNSTEIN	"Kaddish 2" from Symphony No. 3, *Kaddish* BARBARA HENDRICKS, soprano WOMEN OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor MICHAEL TILSON THOMAS conducting
BERNSTEIN (*lyrics by Betty Comden and Adolph Green*	"Lonely Town" from *On the Town* KURT OLLMANN, baritone JOHN WILLIAMS conducting
BERNSTEIN (*lyrics by Comden and Green)*	"One Hundred Easy Ways to Lose a Man" from *Wonderful Town* BETTY COMDEN JOHN WILLIAMS conducting
BERNSTEIN (*lyrics by Comden and Green*)	"I Can Cook, Too" from *On the Town* PATTI AUSTIN, soprano *The Austin Singers* VIVIAN CHERRY KACEY CISYK LANI GROVES VANEESE THOMAS *The Pack Rhythm Group* DAVID PACK, guitar PAUL GRIFFIN, keyboards JERRY JEMMOTT, bass RONNIE ZITO, drums JOHN WILLIAMS conducting Vocal arrangement by Patti Austin and David Pack Musical arrangement by David Pack and Greg Philanganes Orchestration by John Oddo

INTERMISSION

BERNSTEIN	Overture to *Candide* JOHN MAUCERI conducting
BERNSTEIN	"I Am Easily Assimilated" (Old Lady's Tango) from *Candide* CHRISTA LUDWIG, mezzo-soprano LOUISE EDEIKEN, soprano (Cunegonde) JOAO FIADEIRO, dancer JOHN MAUCERI conducting *Vocal Fellows of the Tanglewood Music Center* BRAD CRESSWELL, tenor RANDOLPH LACY, tenor PERRY WARD, baritone MICHAEL ORZECHOWSKI, baritone *Tanglewood Festival Chorus Members* JAMES COELHO, tenor PETER ROTHSTEIN, baritone
BEETHOVEN	"Abscheulicher!" from *Fidelio* GWYNETH JONES, soprano SEIJI OZAWA conducting
SARASATE	*Carmen Fantasy* after Bizet's Opera MIDORI, violin SEIJI OZAWA conducting
BERNSTEIN (*lyrics by Comden and Green*)	"A Little Bit in Love" from *Wonderful Town* FREDERICA VON STADE, mezzo-soprano JOHN WILLIAMS, piano
BERNSTEIN (*lyrics by Comden and Green*)	"Swing" from *Wonderful Town* PHYLLIS NEWMAN JOHN WILLIAMS conducting Musical staging by PATRICE SORIERO *Vocal Quartet* JAMIE BERNSTEIN THOMAS LOUISE EDEIKEN DAVID PACK DAVID THOMAS
SMETANA	Dance of the Comedians VICTOR BORGE

program continues...

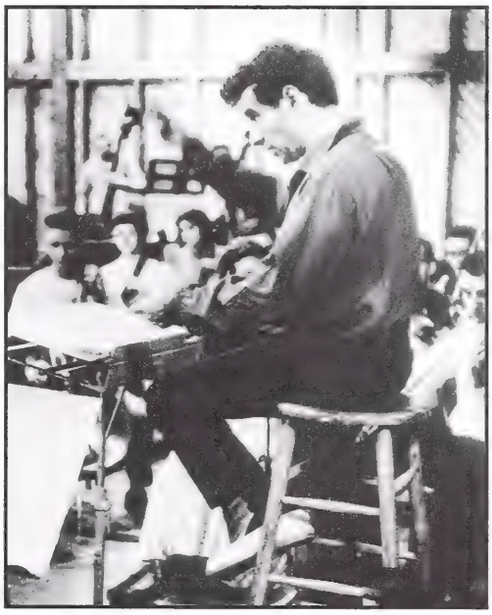
BERNSTEIN (*words by Walt Whitman*)	"To What You Said" from *Songfest* ROBERT OSBORNE, bass YO-YO MA, cello TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor JOHN MAUCERI conducting
PUCCINI	"Che gelida manina" from *La bohème* JERRY HADLEY, tenor JOHN MAUCERI conducting
JAMIE BERNSTEIN THOMAS	"The Seven-Oh Stomp" NINA BERNSTEIN ALEXANDER BERNSTEIN DAVID THOMAS JAMIE BERNSTEIN THOMAS
BERNSTEIN (*lyrics by Stephen Sondheim*)	"Somewhere" from *West Side Story* BOBBY McFERRIN
BERNSTEIN	Mambo from *West Side Story* SEIJI OZAWA conducting
BERNSTEIN (*lyrics by Sondheim*)	"Something's Coming" from *West Side Story* LARRY KERT JOHN WILLIAMS conducting
BERNSTEIN (*lyrics by Sondheim*)	"I Feel Pretty" from *West Side Story* BARBARA HENDRICKS, soprano (Maria) JOHN WILLIAMS conducting LOUISE EDEIKEN, CANDICE BURROWS, and ADRIENNE ALBERT (Three Girls)
BERNSTEIN (*lyrics by Sondheim*)	Quintet from *West Side Story* LOUISE EDEIKEN (Maria) CANDICE BURROWS (Anita) JERRY HADLEY (Tony) KURT OLLMANN (Riff) ROBERT OSBORNE (Bernardo) MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor JOHN WILLIAMS conducting

SONDHEIM	"The Saga of Lenny"—with no apologies to Kurt Weill and Ira Gershwin LAUREN BACALL PAUL FORD, piano
BERNSTEIN	"Make Our Garden Grow" from *Candide* (Finale) JERRY HADLEY (Candide) DAWN UPSHAW (Cunegonde) THE COMPANY SEIJI OZAWA conducting

Foreign-language texts and translations begin on page 33.

Please note that portions of this concert are being videotaped for future telecast and that pictures of the audience will be included.

Baldwin piano



The young Leonard Bernstein at Tanglewood

THE WHITE HOUSE

WASHINGTON

August 5, 1988

Dear Mr. Bernstein:

Nancy and I are delighted to join with your many friends and admirers gathered in Tanglewood to extend warmest congratulations to you on your 70th birthday.

Your remarkable career as a conductor, pianist, and composer has greatly enriched American culture. Your memorable compositions during a long and prolific career have captured the hearts and dreams of generations of your countrymen.

From "West Side Story" to "On the Waterfront," your music has cheered us, thrilled us, rallied us, and gladdened us. Today, we salute you for your rare gift for music and your outstanding contribution to the artistic life of our Nation.

Happy Birthday and God bless you.

Sincerely,

Ronald Reagan

Mr. Leonard Bernstein

Tanglewood

Ronald Reagan
President of the United States

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Robert Shaw
Bright Sheng
Dimitri Shostakovich
Maxim Shostakovich
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Beverly Sills
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Alvin Singleton
Sir Georg Solti
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Sir Stephen Spender
Frederica von Stade
Isaac Stern
William Styron
Toru Takemitsu
Dame Kiri Te Kanawa
Michael Tilson Thomas
Julia Várady
Shirley Verrett
Charles Wadsworth
William Warfield
Elie Wiesel
Alexis Weissenberg
Richard Wilbur
John Williams
Ransom Wilson
Yehudi Wyner
Krystian Zimerman

JIMMY CARTER

August 25, 1988

To Leonard Bernstein

Congratulations on your 70th birthday! You can take great pride in the outstanding contribution you have made to the world of music. You have touched the lives of many people, and I have been personally inspired by your energy and talent.

Rosalynn and I are pleased to join your family and friends in celebrating your life, and we send you our best wishes for happiness on this day and throughout the years ahead.

Sincerely,

Jimmy Carter

Mr. Leonard Bernstein
Boston Symphony Orchestra
Lenox, Massachusetts 01240

Jimmy Carter
Former President of the United States

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Robert Whitehead
Mr. and Mrs. Ronald A. Wilford

Bernstein at 70! Tanglewood

Leonard Bernstein turns seventy today. No musician in American history has touched so many people at so many levels of musical experience, from the child watching a televised concert for the first time to the professional performer of the highest international status. Tonight's concert (along with the whole weekend ahead) is designed to celebrate Leonard Bernstein's contributions as composer, conductor, teacher and mentor, recording artist, media personality, and visionary. Yet, even granting that an event like this evening's gala concert must perforce emphasize the composer and the conductor, to the exclusion of the teacher, the television lecturer, the recording artist, and the pianist, it is evident that any single concert would be hard-pressed to encompass the range of Bernstein's work.

By far his best-known compositions are those for the popular theater. After starting with two zippy musical comedies about New York, *On the Town* (1944) and *Wonderful Town* (1953), his full-fledged operetta *Candide* (1956) was so filled with glorious music and terrific singing that its original cast recording remained an underground favorite even though the show itself died after seventy-three performances. It rose, phoenix-like, not once but three times: first to become a hit in a musically simplified but theatrically enlivened Broadway version (1973), then in a musically elaborate "opera house version" (1982), and finally, in the composer's seventieth year, in a still larger "elaborate opera house version" produced in Edinburgh. And of course, the epochal *West Side Story* (1957) stretched the boundaries of the musical theater toward the seriousness of opera without ever denying the particular genius of the Broadway stage.

At the same time, he has continued to compose in all areas of concert music: the theater (ballet, opera, and *Mass*, a work that is utterly *sui generis*); the concert hall (three symphonies, concerted pieces for soloist and orchestra, choral compositions), and the recital hall (songs, solo and chamber works). He has ranged stylistically from the utmost simplicity to flirtations with the twelve-tone muse (who has never succeeded in winning him over).

In general the two broad categories of Bernstein's music—"concert" and "Broadway"—are heard by different audiences. It has thus been too easy to divide his work as a composer into the isolated pigeonholes of "popular" and "serious" (or some other invidious terms) without noticing how much it is all of a piece, how responsive he has been to the variety and energy and color that abound in the American experience.

Tonight's concert mingles music from Bernstein's output of every kind and from every period. It includes, too, the work of composers who have been strongly a part of his own life as a conductor, in the concert hall, the opera house, and the recording studio. The aim is to offer, through some two hours' traffic on our stage, a review of Bernstein's work over nearly half a century, and a celebration of one of the most generously endowed musical talents of any age.

—Steven Ledbetter

Bernstein: *Chichester Psalms*, First movement

Psalm 108, vs. 2:

Urah, hanevel, v'chinor!
A-irah shahar!

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100, entire:

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.

Amo v'tson mar'ito.

Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Mahler: "*Des Antonius von Padua Fischpredigt*" ("Anthony of Padua's Sermon to the Fishes"), Song to a text from the German folk-poetry collection *Des Knaben Wunderhorn* ("The Boy's Magic Horn")

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemalen
Den Fischen so g'fallen!

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalen
Den Stockfisch so g'fallen!

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

The sharp-mouthed pike,
who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Even those visionaries
That are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

text continues...

MICHAEL S. DUKAKIS
GOVERNOR

THE COMMONWEALTH OF MASSACHUSETTS
EXECUTIVE DEPARTMENT
STATE HOUSE • BOSTON 02133

August 25, 1988

Dear Lennie:

Congratulations! It's a real pleasure to wish you, on behalf of the Commonwealth of Massachusetts and on behalf of the Dukakis family, a very happy seventieth birthday.

It's difficult to remember a time when the Bernsteins and the Dukakises were not close, and John, perhaps more than anyone, has warm memories of your many kindnesses.

In addition to our personal ties to you, however, Kitty and I and the rest of our family join music lovers throughout the world who honor you for your uncounted contributions to the performing arts. Lennie, you have added a grace note to all our lives, and for this we will always thank you.

Have a wonderful seventieth birthday--with many a happy reprise.

Sincerely,

MICHAEL S. DUKAKIS
Governor

MSD/ckm-c

Michael S. Dukakis
Governor of the Commonwealth of Massachusetts

Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund!
Kein Predigt niemalen
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

Even crabs and turtles,
Usually so slow about their errands,
Rise hurriedly from the riverbed
To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still guttons,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

Bernstein: "Kaddish 2" from Symphony No. 3, *Kaddish*

SOPRANO SOLO and WOMEN'S CHOIR

Yit'gadal v'yit'kadash sh'mē raba, amen,
b'al'ma div'ra chir'utē, amen,
v'yam'lich mal'chutē,
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba-agala uviz'man kariv,
v'im'ru: amen.

Magnified and sanctified be His great name,
Amen
Throughout the world which He hath created
according to His will, Amen,
And may He establish His kingdom
During your life and during your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

Y'hē sh'mē raba m'varach
l'alam ul'al'me al'maya.

May His great name be blessed
Forever and to all eternity.

Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'nasē,
v'yit hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.

Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings
And hymns, praises and consolations,
That can be uttered in the world,
And say ye, Amen.

text continues...

United States Senate
WASHINGTON, DC 20510

July 26, 1988

Dear Lenny:

Tonight won't be just any night -- it's your birthday!

And tonight an extraordinary group of artists and art lovers have gathered to pay tribute to one of Massachusetts' favorite sons -- a man of remarkable musical talent who has enriched all of our lives.

Nearly five decades ago a brilliant musical career took hold at the Berkshire Music Center. The genius Koussevitzky recognized the promise of young Lenny. And tonight we celebrate that career -- the music and artistry of Maestro Bernstein.

I have been honored to be your friend these many years. And I want you to know that somewhere, Lenny, there's a place for you -- it's in our hearts. May your next 70 years be as fulfilling as your first.

Happy Birthday!

With my fondest regards,

Sincerely,

Edward M. Kennedy

Edward M. Kennedy
United States Senator from Massachusetts

Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl,
v'im'ru: amen.

Oseh shalom bim'romav,
Hu ya-aseh shalom alēnu
v'al kol Yis'raēl,
v'im'ru: amen.

May there be abundant peace
From heaven, and life for us
And for all Israel;
And say ye, Amen.

He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen.

Beethoven: "Abscheulicher!" from *Fidelio*

[Responding to the evil intentions of the governor Pizarro, Leonore, disguised as the youth Fidelio, vows that her faith and love will enable her to free her imprisoned husband Florestan.]

LEONORE

Abscheulicher! Wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme—
Rührt nichts mehr deinen Tigersinn?
Doch toben auch wie Meereswogen
Dir in der Seele Zorn und Wut,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht:
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wider,
Und neu besänftigt wallt mein Blut.

Komm, Hoffnung, laß den letzten Stern
Der Müden nicht erbleichen!
O komm, erhell mein Ziel, sei's noch so fern,
Die Liebe, sie wird's erreichen.
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!
O du, für den ich alles trug,
Könnt' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!

Monster! Where is your prey?
What savage cruelty have you planned?
The call of pity and humanity—
Can nothing touch your tiger's heart?
Though fury and rage surge
Like stormy waves in your blood,
For me a rainbow shines,
Showing bright against the storm-clouds:
It looks down on me in peace and calm,
Recalling days gone by
And soothing my fevered soul.

Come, Hope, let not your last star
Be eclipsed in despair!
O come, light me my goal, however far,
That love may attain it.
I follow a voice within me,
Unwavering,
And am strengthened
By the faith of wedded love.
O you for whom I've borne so much,
If I could but reach the place
Where hatred has imprisoned you,
To bring you consolation!
I follow a voice within me,
Unwavering,
And am strengthened
By the faith of wedded love.

texts continue...

UNITED STATES SENATE
WASHINGTON, D. C. 20510

JOHN KERRY
MASSACHUSETTS

August 25, 1988

Dear Mr. Bernstein:

I am thrilled to be able to offer my congratulations as you celebrate your 70th birthday in the beauty of the Berkshires.

As your many friends and admirers join together to honor you tonight, we celebrate not just the significance of this day but of the tremendous and enduring contribution to the musical world which you have made throughout your life.

Massachusetts is especially honored to host this gala celebration at Tanglewood because we have received so much from you -- from your first appearance as a conductor of the Boston Symphony Orchestra, to your fellowship at the Berkshire Music Center, to your numerous visits here since then. Your creative genius and spirit have truly touched our lives and I know will enrich the lives of generations to come.

Again, please accept my congratulations on this special occasion and for your achievements as one of the world's pre-eminent musicians.

Best wishes for a terrific evening!

Warm regards,

JOHN KERRY

John Kerry
United States Senator from Massachusetts

Puccini: "Che gelida manina" from *La bohème*

[Rodolfo has fallen instantly in love with the seamstress Mimi. As they search the floor for her apartment key, which she has dropped, his hand touches hers.]

RODOLFO

Che gelida manina,
se la lasci riscaldar.
Cercar che giova?
Al buio non si trova.
Ma per fortuna
è una notte di luna,
e qui la luna
l'abbiamo vicina.

Your tiny hand so cold,
please let me warm it.
What good to search,
we won't find it in the dark.
Luckily, though,
it's a moonlit evening,
and the moon
is very near to us.

(*as Mimi tries to withdraw her hand*)

Aspetti, signorina,
le dirò con due parole
chi son e che faccio,
come vivo. Vuole?
Chi son? Sono un poeta.
Che cosa faccio? Scrivo.
E come vivo? Vivo.
In povertà mia lieta
scialo da gran signore
rime ed inni d'amore.
Per sogni e per chimere
e per castelli in aria,
l'anima ho milionaria.
Talor dal mio forziere
ruban tutti i gioielli
due ladri: gli occhi belli.
V'entrar con voi pur ora,
ed i miei sogni usati
e i bei sogni miei
tosto si dileguar!
Ma il furto non m'accora,
poichè, poichè v'ha preso
—stanza la dolce speranza!
Or che mi conoscete,
parlate voi, deh! parlate.
Chi siete? Vi piaccia dir!

Just a moment, mademoiselle,
and in a few words let me tell you
who I am, what I do,
and how I live. May I?
Who am I? I'm a poet.
What do I do? I write.
And how do I live? I live.
In poverty I yet indulge myself
like a grand seigneur
in rhymes and hymns to love.
For dreams, delusions,
and castles in the air
I've a millionaire's capacity.
While from my treasure chest
two thieves—a pair of beautiful eyes—
steal all my jewels.
And, entering with you, just now,
my cherished dreams,
my beautiful dreams
they've stolen!
But the loss is of no consequence to me,
for it's been replaced
by a very sweet hope.
Now that you know me,
won't you speak?
Who are you? Perhaps you'll tell me!

First District
Massachusetts

Silvio O. Conte
House of Representatives
Washington

August 25, 1988

Dear Mr. Bernstein:

It gives me great pleasure to extend to you today my most heartfelt wishes for a joyous 70th birthday, and to thank you for the countless contributions you have bestowed upon mankind through your music.

I am extremely proud that the Tanglewood Music Center here in the beautiful Berkshires has been chosen as the site of your birthday celebration. Although greetings and well-wishes are being conveyed to you from around the world on this special day, there is no more appropriate centerpiece for this extravaganza than glorious Tanglewood. For nearly fifty years you have been assisting young musicians at this Center through your generous Fellowship program, and the people of this area have come to feel that you are "one of us."

You are truly a gifted man, and the magic of your music will endure for generations. Thank you again for bringing so much hope and joy to the world. May this be the happiest birthday that you have known.

With best wishes and warm regards, I am

Cordially yours,

SILVIO O. CONTE
Member of Congress

Leonard Bernstein
Tanglewood Music Center
Stockbridge, Massachusetts 01262
will endure for generations to come.

Silvio O. Conte
Member of the United States Congress, Massachusetts

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Michele M. Bergonzi
Ellen N. Brown
Joanne Colella
Margo Connor
Sara Dorfman
Christine P. Duquette
Amy Harris
Alice Honner-White
Christine Jaronski
Frances Kadinoff
H. Diane Norris
Fumiko Ohara
Lisa Saunier
Carrol J. Shaw
Joan Sherman
Diane Stickles
Wendy Lee Tedmon

Mezzo-sopranos

Maisy Bennett
Nancy Brockway
Barbara Clemens
Mary F. Ellis
Paula Folkman
Irene Gilbride
Thelma Hayes
Janice Hegeman
Donna Hewitt-Didham
Roslyn Pedlar
Avis See-Tho
Linda Kay Smith
Julie Steinhilber
Dianne M. Terp
Judith Tierney
Constance L. Turnburke
Phyllis S. Wilner
Betty Karol Wilson
Barbara Youmans

Tenors

Antone Aquino
John Barr
William A. Bridges
Keith Daniel
Reginald Didham
Michael P. Gallagher
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
John Hickman
Richard Howell
Stanley Hudson
James R. Kauffman
Edward Kiradjieff
John Vicent MacInnis
David Norris
Charles Ross
Clinton John Schmitt
Herman P. Schultz
Ron Severson
Charles Wilson
R. Spencer Wright

Basses

Eddie Andrews
John Cavallaro
James Coelho
Jose Coronado
James W. Courtemanche
Edward E. Dahl
Jay Gregory
Timothy Lanagan
Steven Ledbetter
David K. Lones
Gregory Mancusi-Ungaro
Stephen H. Owades
Peter Rothstein
A. Michael Ruderman
Robert Schaffel
Frank Sherman
Peter S. Strickland
Cliff Webb
Peter Wender
Laurence West
Pieter White
Howard Wilcox

Januth Hayashi and Jefferson Voorhees,
Managers

Martin Amlin,
Assistant to the Conductor

STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

MARIO M. CUOMO
GOVERNOR

August 10, 1988

Dear Mr. Bernstein:

Mrs. Cuomo and I are pleased to be able to extend warm congratulations on your 70th birthday.

May your special day and the year ahead be filled with every happiness.

Sincerely,

Mario M. Cuomo

Mr. Leonard Bernstein
Boston Symphony Orchestra
Symphony Hall
Boston, Massachusetts 02115

Mario M. Cuomo
Governor of the State of New York

Tanglewood Choir
John Oliver, Conductor

Sopranos

Melanie Birnbaum
Connie-Lin Chmura
Gwynne Cushing
Ilana Davidson
Andrea Ehrenreich
Julie Hanson
Andrea Austin Jones
Rica Julie
Dominique Labelle
Theresa Ludden
Heidi Person
Lori Phillips
Karen Richards
Robin Rubendunst
Lisa Saffer
Lucy Shaufer
Anna Soranno

Mezzo-sopranos

Jeanine Bowman
Andrea Galassi
Madeleine Gray
Teresa Schoendorf
Carter Scott
Mary Smith
Majie Zeller

Tenors

Brad Cresswell
Randolf Lacy
Frank Timmerman
Franklin Zigman

Basses

Haijing Fu
Michael Orzechowski
Perry Ward

Women of the Boston University Tanglewood Institute Young Artists Chorus
Steven Lipsitt, Conductor

Jennifer Ayres
Susan Bisson
Amy Chesin
Rachel Cobb
Melanie A. Conrad
Adrienne Danrich
Devin Dukes
Jenice Gasior
Susan Geralyne Gavini
Jennifer Dawn Hines
Alison Lorenz James
Lisa Lawrence
Emily Martin
Shauna McCarthy
Christina McKay
Susan Myles
Margaret Ann O'Connell
Heather O'Farrell
Jennifer Peterson
Vashti Poor
Sarah E. Rivkin
Alisa Heather Simon
Tonya E.L. Stepan
Katherine L. Tobias
Margaret Travis
Rachael Unite
Shawn Marie Verges
Shayna M. Wachman
Bailey Katharine Whiteman
Lorna Whittemore
Eleanor Wickland
Sue Wilson
Victoria Wolfe
Jennifer J. Zabala

THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

August 25, 1988

Mr. Leonard Bernstein
Tanglewood
Lenox, Massachusetts

Dear Lenny,

On behalf of more than seven and a half million New Yorkers, I am delighted to join your friends, colleagues and hosts of admirers in saluting you on the occasion of your 70th birthday.

As conductor, composer, pianist, author and teacher, you have played a unique role in the musical life of this nation. Your scores for Broadway and ballet and your other compositions are among the best-loved ever. Your conducting of orchestras and operas has won you worldwide acclaim. And your books and television programs have opened the joys of music to myriad listeners.

New York City is proud that you have made so much great music here. As Music Director of the New York Philharmonic beginning in 1958 and its Laureate Conductor since 1969, you have conducted more concerts with the Philharmonic than any other conductor in its history. Of your more than 400 recordings, more than 200 have been with the New York Philharmonic.

Happy birthday, Lenny. May there be many, many more!

Sincerely,

Edward I. Koch
MAYOR

Edward T. Koch
Mayor of the City of New York

The Boston Symphony Orchestra would like to thank the following for their invaluable contributions to "Bernstein at 70!"

Video Greetings
Hildegard Behrens
Barbara Cook
Adolph Green
Kiri Te Kanawa
James Levine
Dennis Marks
Zubin Mehta
Yehudi Menuhin
Itzhak Perlman
Harold Prince
Stephen Sondheim
Isaac Stern
Richard Wilbur
Krystian Zimerman

The Bavarian Symphony Orchestra and Chorus
The Israel Philharmonic Orchestra
The London Symphony Orchestra
The New York Philharmonic

Special Thanks for the Film Segments Seen Tonight
"On the Town"
Jerome Robbins
Turner Entertainment
Mary Ann Golsan
"West Side Story"
Jerome Robbins
United Artists
Joan Pierce
"On the Waterfront"
Marlon Brando
Columbia Pictures
Ivy Orta

acknowledgments continue...

WILLIAM A. O'NEILL
GOVERNOR

STATE OF CONNECTICUT
EXECUTIVE CHAMBERS
HARTFORD, CONNECTICUT

CLASSIC CONNECTICUT

August 25, 1988

On behalf of the State of Connecticut, it is a great pleasure to join with his many friends and the millions of people throughout the world who have been influenced and inspired by his talents in wishing Leonard Bernstein a very happy 70th birthday.

This occasion is not only a celebration of Mr. Bernstein's birthday, it is a celebration of his remarkable life and the outstanding contributions he has made as teacher, composer, conductor and as a mentor for many young, talented musicians.

It is a privilege for me to have this opportunity to thank Mr. Bernstein for all he has done to enhance the beauty, creativity and vitality of Connecticut and to wish him many more years of happiness and success.

WILLIAM A. O'NEILL
Governor

William A. O'Neill
Governor of the State of Connecticut

Special Musical Material
"The Saga of Lenny"
by Stephen Sondheim
with no apologies to
Kurt Weill and Ira Gershwin
"The Seven-Oh Stomp"
lyrics by Jamie Bernstein Thomas

More Special Thanks
Amberson Inc.
Charlie Harmon
Robert Lind
Christopher McClure
BBC-TV
Peter Adam
Rodney Greenberg
Donald Sturrock
Bavarian TV
Korbinian Meyer
Joseph Boonin, Jerona Music
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Horant Hohlfeld, Unitel, Munich
The Museum of Broadcasting, New York City
Janis Susskind, Boosey & Hawkes, Inc.
Liz Thompson, Artistic Director, Jacob's Pillow
Cameramen
Mark Robison
Lionel Rudko
Michael Schwartz
Gary Weber
Rehearsal Pianists
Martin Amlin
Jeff Saver

Program
The Studley Press of Dalton, Massachusetts

CHRISTOPHER J. DODD
United States Senator
Washington, D.C. 20510

August 4, 1988

It gives me great pleasure to send my best wishes on the 70th Birthday of Mr. Leonard Bernstein.

How appropriate it is for Tanglewood to be the venue for Leonard Bernstein's birthday celebration. Tanglewood is where he was drawn 48 years ago to study under the great Serge Koussevitzky, and Tanglewood is where he has returned to conduct in the years since, years which have established him as one of the most accomplished conductors and composers of our time. I regret I am unable to join in the celebration, however I am honored to commend Mr. Bernstein on his lifetime of contributions, and for delighting us all over the years with his musical genius.

With profound admiration, you have my best wishes. Happy Birthday Leonard.

Sincerely,

CHRISTOPHER J. DODD
United States Senator

Christopher J. Dodd
United States Senator from Connecticut

Bernstein at 70! Tanglewood

The Benefit Committee for "Bernstein at 70!" and the Boston Symphony Orchestra would like to thank the following for invaluable contributions to the success of this celebration.

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Mrs. Eugene W. Leibowitz, Volunteer Co-Chairman
Mrs. L. Scott Singleton, Volunteer Co-Chairman
with thanks also to the many wonderful and enthusiastic volunteers

VATICAN CITY

July 26, 1988

Maestro Bernstein,

My heartfelt congratulations on the occasion of your 70th birthday. I regret that I am unable to attend the celebration at Tanglewood. But I wish to offer you my cordial greetings, together with my prayers for your good health and happiness.

Agostino Cardinal Casaroli

Agostino Cardinal Casaroli
Secretary of State, Vatican City

HOUSE OF COMMONS

August, 1988.

Well done, Lennie!

Thank you for a lifetime spent in magnificent music making, characteristic compositions, widening knowledge and deepening understanding - all shared with us.

We really are grateful.

Wholehearted congratulations, many happy returns and best wishes for all that is still to come.

Edward Heath, Prime Minister of the U.K. 1970-74

Edward Heath
Former Prime Minister of the United Kingdom

Bernstein on Baldwin

"I learned 'Petrushka' on a Baldwin, and composed 'West Side Story' on a Baldwin. I have a Baldwin in my studio and play one just about everywhere I go.

"Decades of close association with the Baldwin piano have made it an integral part of my life, personal and responsive to my every musical need."

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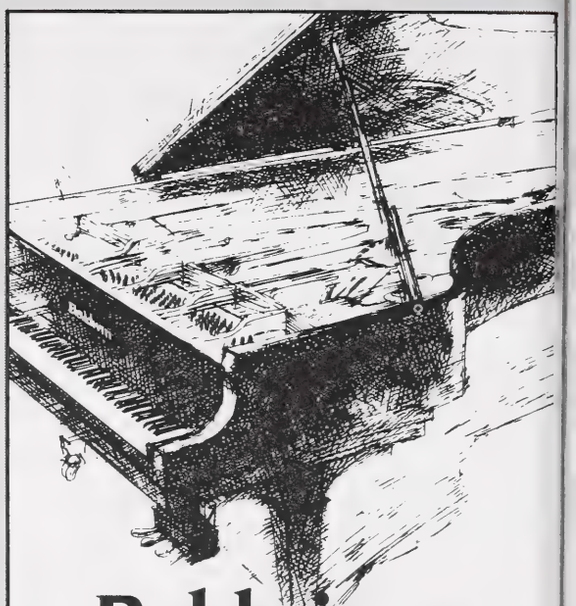

Baldwin on Bernstein

He is the greatest American creative spirit of our time. Leonard Bernstein. And for nearly half a century, Baldwin has been at his side, faithfully serving this brilliant pianist, gifted maestro, and passionate composer. We're privileged to continue meeting the needs of Bernstein, a musical legend and citizen of the world.

Life plays better on a **Baldwin**®

Honoring Maestro Bernstein on his 70th birthday.

BALDWIN PIANO AND ORGAN COMPANY

BRUNO KREISKY

Wien, am 25. August 1988

Lieber Lenny!

Du bist unter den Künstlern ein sehr großer; das im einzelnen auszuführen, wäre mir schon immer ein tiefes Bedürfnis gewesen: Was wir gemeinsam erlebt haben, was uns freut und was uns schmerzt; Dein starkes Engagement für die Menschlichkeit, für die, die unaufhörlich nach einer besseren Welt streben, obwohl das alles manchmal vergeblich erscheint. Zu dem kommt Deine allumfassende brüderliche Liebe, die alles andere in den Hintergrund drängt, außer Deiner besonderen Künstlerschaft, die ich nicht beurteilen, nur empfinden kann. Das wollte ich Dir heute, an Deinem 70. Geburtstag, sagen, an dem vielen von uns bewußt wird, was Du uns geschenkt hast.

Ich wünsche Dir aus vollem Herzen alles Gute.

Dein

Bruno Kreisky

Among artists, you are a very great one. To expand upon that would be a great requirement: what we experience in common, what gives us joy and pain; your strong commitment to mankind, to those who unceasingly strive to make a better world, though it frequently seems in vain. To us comes your all-embracing brotherly love, which pushes everything into the background except your special artistry, the value of which is inestimable, and can only be felt. I wanted to say that to you today, on your seventieth birthday, when so many of us are aware of what you have given us.

I wish you all the best, with all my heart.

Bruno Kreisky
Former Federal Chancellor of the Republic of Austria

MINISTRY OF CULTURE
THE MINISTER

27th July 1988

Dear Gift, dear Maestro, dear Lenny, dear Friend,

To say thanks?
I have said it so many times.
To bow to the artist?
Oh, so many happy times.
To tell you to stop smoking?
Go argue with the North wind.
To tell you you are handsome?
Oh, yes.
To tell you you have magic?
Oh, yes.
To say, bless you?
You were born blessed.
To say 'happy birthday'?
I and the millions.
To say I love you?
Strongly and foreverly.

Melina Mercouri

Melina Mercouri
Minister of Culture, Greece

PRÉSIDENCE
DE LA
RÉPUBLIQUE

Paris, le 4 août 1988

Cher Léonard Bernstein,

En ce jour anniversaire, je vous adresse en même temps que mes voeux personnels le salut de la France où l'on aime votre talent.

Je me réjouis que Paris ait, à l'automne prochain, l'occasion de vous accueillir à nouveau.

Recevez ici le témoignage cordial de mon admiration.

François MITTERRAND

On this birthday, I send you, along with my personal greetings, the salute of France, where your talent is loved.
I rejoice that Paris will have, next autumn, the occasion to welcome you again.
Receive herewith the cordial testimony of my admiration.

François Mitterrand
President of France

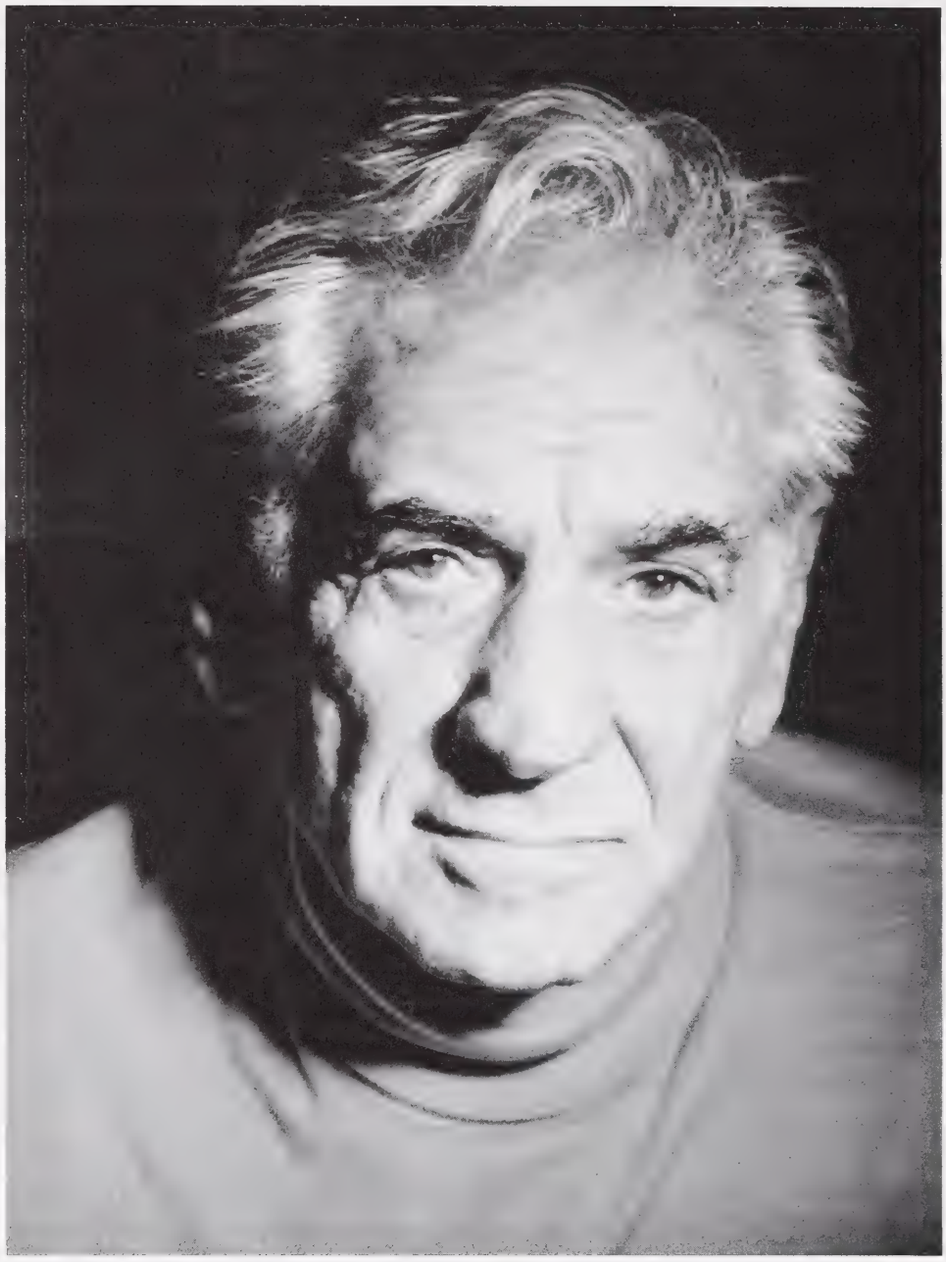

Photo: Henry Grossman

Happy Birthday, Lenny!

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Palais de Monaco

I am indeed very pleased to express my admiration for Leonard Bernstein, the musician, the composer, whose works will mark his era : the man of media whose fascinating television broadcasts opened a world of musical curiosity and understanding to the young, and as the man, who has always known how to keep a youthful spirit.

Prince Rainier of Monaco

HELMUT SCHMIDT

2000 HAMBURG 62 - LANGENHORN
NEUBERGERWEG 80

August 19th, 1988

The converstions with Leonard Berstein certainly belong to the most pleasant meetings I have enjoyed throughout my life. Once in a while he would come by after a concert to have a last whisky with us. In spite of the previous strain he was always an inexhaustible source of temperament, a source of amusing, but also of serious philosophy - and certainly a source of music. Above all, I remember one particular event: It happened in Bonn, late at night. Bernstein returned from a concert in Beethoven-Halle, he brought along some of his friends, we also had few friends visiting us. Soon the conversation turned to popular and classical music. Leonard Bernstein took a strong stand for his point of view: to differenciate between popular and classical music would be artificial and absurd; the only justified differenciation were the one between good and bad music. I don't remember if he convinced all of the persons present, but he did convince me. I was glad to learn this from a man whose authority nobody would doubt, since I had always had the same idea yet had never had the courage to express it. We talked about Jazz, Dave Brubeck, about Westside-Story, of course, about Yesterday, and finally about Gershwin, whose Rhapsody in Blue and An American in Paris I have alway enjoyed a lot. Lenny went to the piano to play Gershwin but playing without a sheet of music he failed slightly with the accompaniment. Just by chance I found a volume of music sheets of Gershwin in the house and we ended up standing around the grand piano singing. Felicia Weathers operated as the leader of the chorus.

Leonard Bernstein is a genius of universal character. Not only is he one of the two most significant contemporary conductors, but also an outstanding composer, and he is a philosopher, too. Once the philosopher Bernstein and myself have been engaged in a long conversation in the course of which he equated the experience of love with that of music. I was deeply impressed by his spontaneous words, I didn't forget them.

Helmut Schmidt
Former Chancellor of the Federal Republic of Germany

Der Präsident
der
Bundesrepublik Deutschland

Bonn, den 12. August 1988

Verehrter, lieber Herr Bernstein,

Ihnen verdanken wir eine Musik, die in ihrer Reinheit und Wahrhaftigkeit zur elementarsten Kunst unserer Zeit gehört. Ihre musikalische Botschaft verkünden Sie mit einer schöpferischen Leidenschaft, die das Innerste unseres Wesens berührt. Der Zauber Ihrer begnadeten Kunst ist so weltumspannend wie Ihr anhaltender Erfolg.

Herrlich ist es, wie Sie mit jungen Musikern arbeiten und ihnen eine neue Erlebniswelt eröffnen. Daß Sie, der musikalische Weltgeist, darüber hinaus durch viele Konzertreisen immer wieder Ihre Verbundenheit mit unserem Land zum Ausdruck bringen, empfinden wir als ein großherziges Zeugnis Ihres Wesens.
Zu Ihrem siebzigsten Geburtstag, zu dem ich Ihnen herzlich gratuliere, übermittele ich Ihnen meinen aufrichtigen Dank und alle guten Wünsche.

In herzlicher Verbundenheit bin ich

Ihr
gez. Richard von Weizsäcker

We have you to thank for a music that, in its purity and truth, belongs to the most elemental art of our time. You spread your musical message with a creative passion that touches us in the innermost parts of our being. The magic of your blessed art is as world-spanning as your lasting success.

It is splendid, the way you work with young musicians and open to them a new world of experience. That you, the musical world-spirit, above and beyond this, through your many concert tours, continually express your closeness to our country, we feel as great-hearted testimony to your being.

On your seventieth birthday, on which I heartily congratulate you, I send my sincere thanks and all good wishes.

Richard von Weizsäcker
President of the Federal Republic of Germany

Republic of Austria
THE FEDERAL CHANCELLOR

Vienna, August 5th, 1988

Dear Maestro,
Dear friend,

On the happy occasion of your 70th birthday I have the great pleasure of conveying to you in my own name and on behalf of the Austrian Government the warmest congratulations along with the best wishes for health, happiness and all success in the further accomplishment of your work.

The celebration of this special day offers me the opportunity to extend to you my personal appreciation for your valuable contribution to the cultural life of Austria as conductor, composer and teacher.

I look back fondly on your many outstanding performances in our country which enhanced an already high enthusiasm for your artistic work. If art, as Joseph Conrad defined it, "is a single-minded attempt to render the highest mind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect", you are certainly one of the few real artists. Your birthday represents a dignified opportunity to celebrate these distinguished merits of yours.

With all good wishes for your future personal well-being and warm personal regards I remain

yours sincerely

Franz Vrainitsky
Federal Chancellor of the Republic of Austria

THE MAYOR AND GOVERNOR
OF VIENNA

August 3, 1988

Dear Maestro:
Dear Lennie:

On behalf of all the people of Vienna, who have admired and cherished you for many years, I should like to extend to you my warmest best wishes for your 70th birthday. I am sure you are aware of the high esteem and regard that you enjoy in Vienna, the city epitheted the world's secret capital of music. The freedom of the City, which I shall have the great pleasure of conferring on you in a few weeks' time, is perhaps the most fitting expression of our gratitude to the unique and great musician Leonard Bernstein.

Please accept my heartfelt wishes for continued success and "mazel tov" for all your future plans.

Kindest regards,

Sincerely,

Dr. Helmut Zilk

Helmut Zilk
Mayor and Governor of Vienna

GM

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Tanglewood Music Center

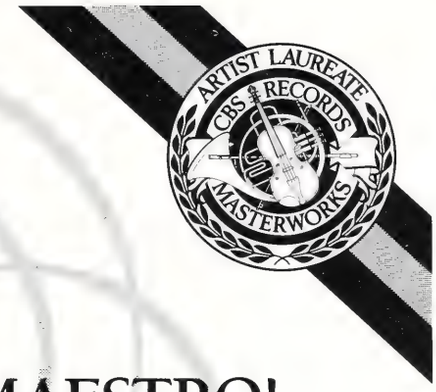
Information on how you can help is available in the Tanglewood Development Office or Friends Office. Or write to "New Theater-Concert Hall, Tanglewood, Lenox, MA 01240" for a brochure.

LEONARD BERNSTEIN

What? The Biblical Birthday?
At Tanglewood? Why Tanglewood?
"In my end is my beginning..."

LB
'88

Bernstein at 70!
Tanglewood



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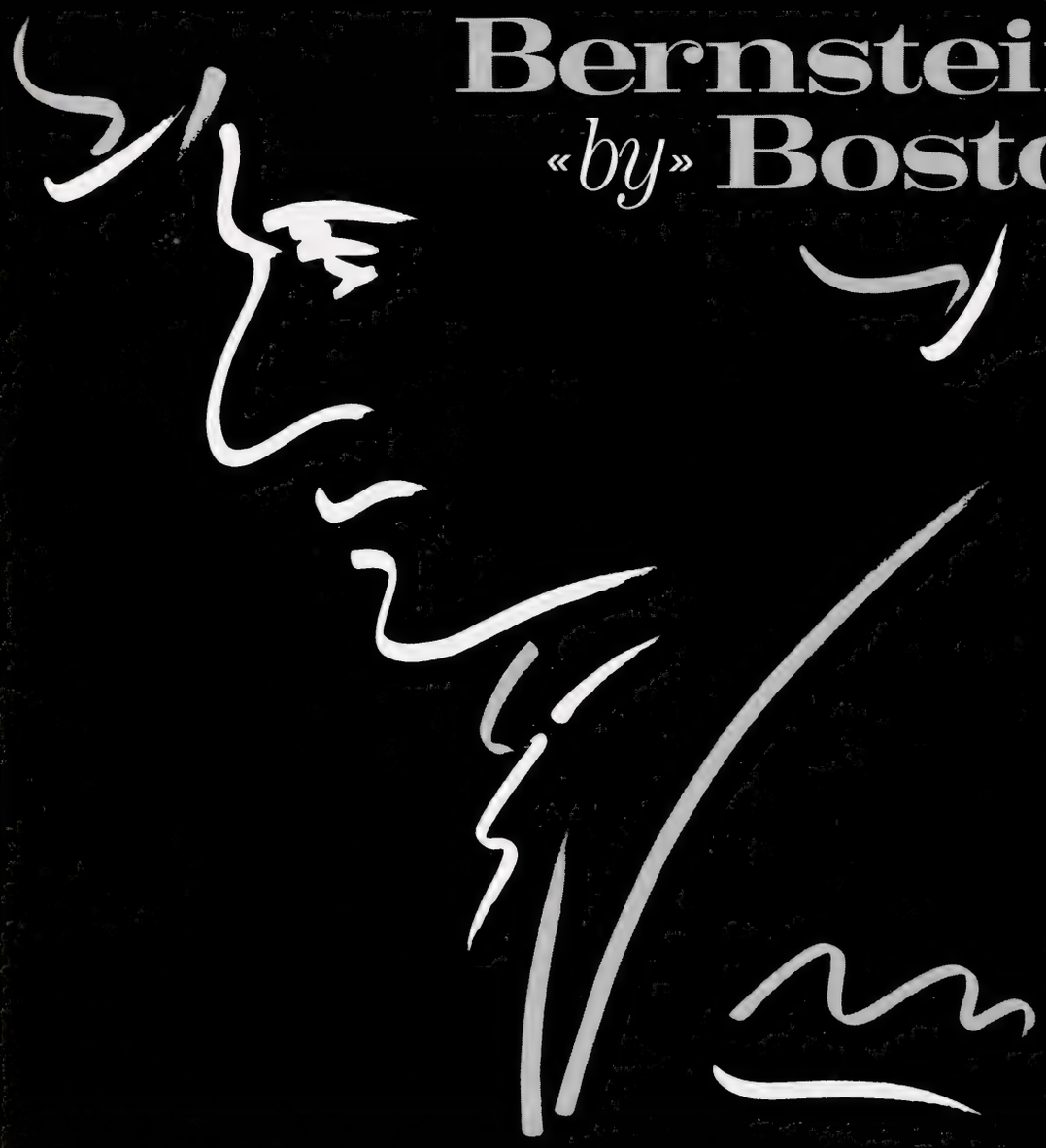

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Bernstein at 70! Tanglewood

Weekend Prelude
Friday, August 26, at 7

TRIBUTES IN SONG TO LEONARD BERNSTEIN
composed in celebration of his 70th birthday

DAVID DEL TREDICI

Lenny B. for voice, violin, and piano
"Happy 70th Birthday, Lenny!"
(text by Joel Conarroe)

DAISY NEWMAN, soprano*
MALCOLM LOWE, violin§
DAVID DEL TREDICI, piano

"For Johnny Mehegan," from *Four Anniversaries*
by Leonard Bernstein

GEORGE PERLE

Celebratory Invention on a Theme by
Leonard Bernstein

SHIRLEY RHOADS, piano

PETER SCHAT

For Lenny, at 70, Opus 35
(poem *For Ammonis* by Constantin Cavafy;
translation by Rae Dalven and adapted by
the composer)

SALVATORE CHAMPAGNE, tenor*
MARTIN AMLIN, piano*

NED ROREM

Trickle Drops
"to Lenny"
(text by Walt Whitman)

MICHAEL ORZECHOWSKI, baritone†
YEHUDI WYNER, piano‡

ALVIN SINGLETON

Bernsteinlied

DAISY NEWMAN, soprano
DORIOT ANTHONY DWYER, flute§
MARTIN AMLIN, piano

* * * * *

YEHUDI WYNER

Leonardo Vincitore
"for Lenny at seventy . . . lovingly, from Yehudi"

LISA SAFFER, soprano†
DOMINIQUE LABELLE, soprano†
EDWIN BARKER, double bass§
YEHUDI WYNER, piano

*TMC alumni
†TMC Fellow
‡TMC faculty
§BSO member

BRIGHT SHENG

Two Chinese Love Songs for
voice, viola, and piano
"Dedicated to Leonard Bernstein"

At the Hillside Where Horses Running
The Stream Flows

LISA SAFFER, soprano
BURTON FINE, viola§
YEHUDI WYNER, piano

At the Hillside Where Horses Running

At the hillside where horses running,
Right above it is the beautiful cloud,
Which shines over the city of Kang-Ding.

So pretty is the girl from Lee's family,
So much in love with her is the boy from Zang's family.

The Stream Flows

Ei, the rising moon shines brightly,
It reminds me of my love in the mountains.
Like the moon, you walk in the sky,
As the crystal stream flows down the mountain.

Ei, the rising moon shines brightly,
It reminds me of my love in the mountains.
A clear breeze blows up the hill,
My love, do you hear I am calling you?

—translation by Bright Sheng

OLIVER KNUSSEN

Gong
(text by Rainer Maria Rilke;
translation by Stephen Mitchell)

ILANA DAVIDSON, soprano†

* * * * *

HAROLD SHAPERO

Lenny Seven-O(h)
"For Leonard Bernstein's 70th Birthday"
(text Anonymous)

DOMINIQUE LABELLE, soprano
ANDREA GALASSI, mezzo-soprano†
EDWIN BARKER, double bass
ARTHUR PRESS, percussion§
YEHUDI WYNER, piano

STEPHEN SCHWARTZ

Glory to Lenny
(to the music of "Gloria tibi" from
Mass by Leonard Bernstein)

DAISY NEWMAN, soprano
SALVATORE CHAMPAGNE, tenor
MARTIN AMLIN, piano

MICHAEL TILSON THOMAS	*Grace* ROBERTA ALEXANDER, soprano MICHAEL TILSON THOMAS, piano
JAMIE BERNSTEIN THOMAS	Three by Two for You Burundi Birthday Long Distance Daddy Don't Count JAMIE BERNSTEIN THOMAS NINA BERNSTEIN
STEPHEN SONDHEIM	*The Saga of Lenny*—with no apologies to Kurt Weill and Ira Gershwin LAUREN BACALL PAUL FORD, piano

Baldwin piano

Notes

For centuries composers have offered pieces of music as gifts to their colleagues for birthdays or other special celebrations. Some have reworked one of their colleague's own compositions, subtly or broadly; others simply write a new piece of music and send it as a gift, a personal expression of themselves, on the occasion. For Leonard Bernstein's seventieth birthday, a number of composers have offered, as their contribution to this weekend-long celebration, songs of various kinds, in a wide range of styles, as befits a tribute to a composer known for the "inclusiveness" of his music.

David Del Tredici composed a number of works that reflected his training at Princeton, then the center of serialist theory, before discovering *Alice in Wonderland* as a topic for musical setting; he set the *Alice* stories and poems in an ever enlarging cycle of orchestral works, one of which, *In Memory of a Summer Day*, won the 1980 Pulitzer Prize.

George Perle won the Pulitzer Prize for his Woodwind Quintet No. 4 in 1986 and soon thereafter was awarded a MacArthur Fellowship. One of America's senior masters of composition, Perle has twice been composer-in-residence at the Tanglewood Music Center. He is also our leading authority on the music of Alban Berg, which has played an important role in his own work. Shirley Rhoads, Perle's wife, is a longtime friend of Leonard Bernstein.

Dutch composer **Peter Schat** wrote *For Lenny, at 70*, to a 1917 poem by Constantin Cavafy originally in Greek, translated by Rae Dalven, and adapted by the composer to its present purpose.

Ned Rorem has long been regarded as one of America's most distinguished exponents of art song, though he has composed widely in many other genres, and he won the 1976 Pulitzer Prize for an orchestral work, *Air Music*.

Alvin Singleton studied composition at New York University and Yale, where his teachers were Mel Powell and Yehudi Wyner. His work has been influenced by jazz and the American vernacular as much as by contemporary European practice.

Yehudi Wyner, born in Canada, studied at Juilliard, Yale (with Hindemith), and Harvard (with Piston). He taught at Yale for many years, moving in 1978 to the State University of New York at Purchase. He has been on the faculty of the Tanglewood Music Center since 1975.

Bright Sheng was born in Shanghai, China. After the Cultural Revolution he was admitted to Shanghai Conservatory, where he studied composition; in 1982 he continued his studies with George Perle and Hugo Weisgall at Queens College. After spending the summer of 1985 as a Tanglewood Music Center Fellow in Composition, he began his doctoral studies at Columbia. For Leonard Bernstein's birthday he has composed two *Chinese Love Songs*, for voice, viola, and piano.

Oliver Knussen is one of the leading British composers and conductors of his generation and an important champion of new music both in England and the United States, particularly at Tanglewood, where he has been in charge of contemporary music activities since 1986. He was a composition student at Tanglewood between 1970 and 1973, having initially applied at the suggestion of Leonard Bernstein, who had been responsible also for recommending Knussen's early First Symphony for performance in London.

Harold Shapero studied at Harvard with Walter Piston and came to the very first session of the Berkshire (now Tanglewood) Music Center in 1940, when one of his roommates was Leonard Bernstein, to whom he dedicated his Sonata for piano four-hands and who recorded his Symphony for Classical Orchestra. He has taught for many years at Brandeis University.

Fresh from his success as the lyricist/composer of the musical *Godspell*, **Stephen Schwartz** was picked by Bernstein in 1971 to help him with the lyrics of his *Mass*. His birthday song for Leonard Bernstein uses the music of the "Gloria tibi" from *Mass* with new celebratory lyrics.

Born and trained in America, **Michael Tilson Thomas** has an international career as conductor, pianist, and educator. A winner of the Koussevitzky Prize at the Tanglewood Music Center in 1968, he was the Boston Symphony Orchestra's associate conductor from 1969 to 1974 and now returns frequently as a guest conductor. He has recently been named principal conductor of the London Symphony Orchestra.

Jamie Bernstein Thomas, Leonard Bernstein's elder daughter and oldest child, is herself a songwriter.

Stephen Sondheim began his professional work on Broadway with the lyrics to Bernstein's *West Side Story*, following that up with the lyrics to *Gypsy* (music by Jule Styne). He has since become the most imaginative composer-lyricist in the recent musical theater.

Stephen Sondheim's *The Saga of Lenny* was first performed by Lauren Bacall with Paul Ford on the Gala Birthday Performance last night. Except for that song and the excerpt from Leonard Bernstein's *Four Anniversaries*, the music on this concert is being performed this evening for the first time.

—Steven Ledbetter

Farewell and Thanks

Mischa Nieland

Gerald Elias

Harold Harris

The entire Boston Symphony Orchestra family extends its sincere thanks and best wishes to Mischa Nieland, Gerald Elias, and Harold Harris, who leave the orchestra at the end of the 1988 Tanglewood season.

BSO cellist Mischa Nieland joined the orchestra in 1943 when Serge Koussevitzky was music director and retires after forty-five years of distinguished and devoted service to the BSO as a cellist in the Boston Symphony Orchestra and Boston Pops Orchestra, and, since 1964, assistant principal cellist of the Boston Pops Orchestra. A native of Philadelphia, Mr. Nieland studied at the Curtis Institute of Music; before joining the Boston Symphony Orchestra he was a member of the Baltimore Symphony and then assistant principal cellist of the National Symphony. He has been soloist with the Boston Pops Orchestra, he is a devoted teacher with current affiliations at Boston University and at the Boston University Tanglewood Institute, and he is an active recitalist and chamber musician.

BSO violinist Gerald Elias is leaving the Boston Symphony Orchestra to become associate concertmaster of the Utah Symphony Orchestra. Mr. Elias joined the Boston Symphony Orchestra in 1975, after attending Oberlin College and graduating from Yale University. His teachers included A. William Liva, Ivan Galamian of the Juilliard School, Gerald Gelbloom, and former BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the Boston Pops Orchestra, and a concert tour of Japan, New Zealand, and Australia during the 1985-86 season. A 1973 Tanglewood Music Center Fellow, he has been a faculty member at the Boston University Tanglewood Institute.

Harold Harris, a member of the Boston Symphony Orchestra's staff since 1963, retires at the end of the 1988 Tanglewood season after twenty-five years of devoted service to the orchestra. Born and raised in Boston, Mr. Harris worked part-time in the Pops Kitchen for a year before becoming a doorman full-time at Symphony Hall. He became a member of the Symphony Hall stage crew in 1967 and has been coming to Tanglewood as a member of the stage crew each summer for more than twenty years.

All best wishes and many thanks to Mischa, Jerry, and Harold for their contributions to Boston's musical community and their years of distinguished service to the BSO.

Bernstein at 70! Tanglewood

Friday, August 26, at 9

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, LEON FLEISHER, and
MICHAEL TILSON THOMAS, conductors

MIDORI, violin
YO-YO MA, cello
PETER SERKIN, piano
ROBERTA ALEXANDER, soprano
CHRISTA LUDWIG, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS and
TANGLEWOOD CHOIR, JOHN OLIVER, conductor
MEN OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor

BRAHMS — Concerto in A minor for violin and cello, Opus 102 (First movement: Allegro)

MIDORI, violin
YO-YO MA, cello
LEON FLEISHER conducting

STRAVINSKY — Capriccio for piano and orchestra

Presto—
Andante rapsodico—
Allegro capriccioso, ma tempo giusto

PETER SERKIN, piano
SEIJI OZAWA conducting

IVES — *Thanksgiving*, from *New England Holidays*

TANGLEWOOD FESTIVAL CHORUS and
TANGLEWOOD CHOIR JOHN OLIVER,
conductor
MICHAEL TILSON THOMAS conducting

INTERMISSION

Tanglewood Music Center

MAHLER

Symphony No. 2 in C minor, *Resurrection*
(Final movement)

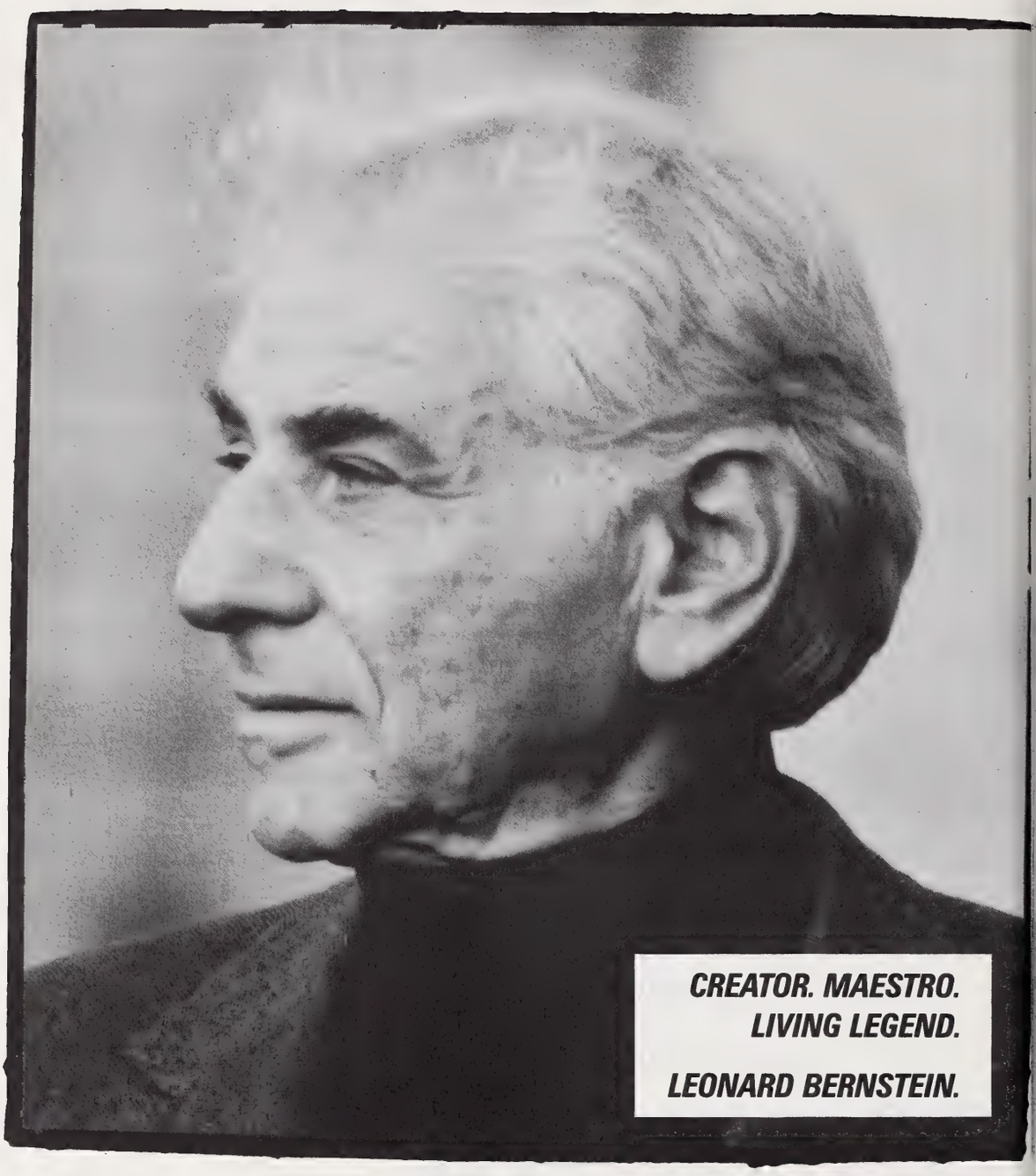
ROBERTA ALEXANDER, soprano
CHRISTA LUDWIG, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS and TANGLEWOOD CHOIR, JOHN OLIVER, conductor
MEN OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor
SEIJI OZAWA conducting

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians as well as to other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Please be considerate. The noise of coughing and candy wrappers is extremely disturbing to the musicians and other concertgoers.

Baldwin piano
Peter Serkin plays the Steinway piano.



Happy 70th birthday from your ASCAP colleagues.

Morton Gould, *President*

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NOTES

Johannes Brahms
Concerto in A minor for violin and cello, Opus 102

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He composed his Double Concerto at Thun in Switzerland in the summer of 1887 and led its first public performance at Cologne on October 18, 1887, with Joseph Joachim and Robert Hausmann as the soloists (see below). In addition to the solo performers, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After completing his Fourth Symphony, Brahms wrote only one more work for orchestra in the more than ten years that remained to him, concentrating instead on chamber music, small choral pieces, songs, and piano and organ music. But the last work involving orchestra, the Double Concerto, Opus 102, was a work viewed in the early years as knotty and inaccessible. It is, without any doubt, as closely wrought as anything by Brahms, a serious work of great strength with little in it of mere virtuoso flash. And yet the solo instruments are given prominent and very different roles (the cello predominating slightly and given to taking the lead) that are carefully woven into the texture and designed especially to produce rich sonority when the two soloists are playing without orchestral accompaniment.

In a sense Brahms conceived the concerto as a peace offering to his friend Joseph Joachim, from whom he had been estranged since 1880, when his clumsy attempts to patch up the Joachims' marriage, which was foundering over Joachim's apparently unreasonable jealousy, actually precipitated their divorce. The violin and cello parts were conceived for Joachim and for Robert Hausmann (cellist of the Joachim Quar-

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tet); Brahms sent them the solo parts from Thun, Switzerland, where he had composed the concerto during the summer of 1887. A piano rehearsal at Clara Schumann's home in Baden-Baden late that September marked the first time the two men had spoken in some seven years. The first public performance took place just under a month later. The response was mixed, and even today the Double Concerto is the least familiar of Brahms's four concertos. Tovey explains the cool reaction this way: "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination of instruments was perfectly familiar."

The concerto opens with a brief forceful assertion for full orchestra interrupted by the unaccompanied cello for a meditative recitative that takes off from the orchestra's last three notes. The orchestra tries again, this time with a more lyrical idea, but now the violin picks up the close of the phrase as the basis for its recitative. The cello rejoins the violin in a brief virtuosic display that leads into the orchestral exposition proper; it elaborates the two ideas already presented, linking them with a dissonant syncopated idea that will have consequences later. The brevity of the thematic ideas as originally presented does not of course prevent Brahms from working out a long-breathed symphonic development in which the solo instruments participate thematically as well as having enormously difficult parts making demands on solo technique and ensemble.

—Steven Ledbetter

Igor Stravinsky
Capriccio for piano and orchestra

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed the Capriccio as a piano concerto for his own use, beginning with the last movement on December 24, 1928; he composed all three movements in reverse order and finished the scoring on November 9, 1929. Much of the work was done at Nice and Echarvines. A revised edition (largely limited to the correction of printer's errors) was prepared in 1949. The premiere took place in Paris on December 6, 1929. Stravinsky himself was soloist; Ernest Ansermet conducted the Paris Symphony Orchestra in the Salle Pleyel. The Boston Symphony Orchestra gave the American premiere on December 19 and 20, 1930, with Serge Koussevitzky conducting and soloist Jesús María Sanromá. In addition to the solo piano part, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets (second doubling E-flat clarinet) and bass clarinet (doubling clarinet), four bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings divided into two ensembles in the fashion of a Baroque concerto grosso, labeled "Concertino" (a solo string quartet) and "Ripieno."

One of the classic ways for a composer to earn a living—beyond the sometimes meager income provided by royalties or performing rights—is as a performer. Stravinsky was a competent, if not a great, pianist, and he wrote a number of pieces primarily to function as vehicles for himself. One of the reasons this was necessary was because the copyrights of his early, extremely successful music were not recognized, since neither Russia nor the United States had signed the Berne copyright convention, and the Russian Revolution had further complicated receiving royalties from early publications. As a result, much of Stravinsky's income in the 1920s and 1930s came from his appearances as a pianist and, increasingly over the years, as a conductor. He wrote the Piano Concerto and Sonata (both 1924), Capriccio (1929), and the Concerto for Two Pianos (1935) for his own use in concert, as well as works

for violin and piano, the Duo Concertant for violin and piano, and some arrangements, which he played on his tours with violinist Samuel Dushkin.

Needless to say, the piano parts emphasized his own strengths and characteristics as a performer (quite different from those of, say, his contemporary Sergei Rachmaninoff, who also composed piano music especially for his own use). Stravinsky's music is crisply articulated, often staccato and percussive. It is by no means devoid of lyric qualities, but it avoids the grandiose sweep of a Rachmaninoff in favor of a greater clarity of line.

Stravinsky's decision to compose a new concerto in 1929 was no doubt caused, at least in part, by the need to have a second work to offer to orchestras that might express an interest in booking him (he had already appeared as soloist for the Concerto some forty times in Europe and America). It also provided a change of pace and character from the efforts of the three preceding large works, all for the theater: the opera *Oedipus Rex*, and the ballets *Apollo* and *The Fairy's Kiss*.

Stravinsky began with the final movement, the Allegro capriccioso, from which he ultimately drew the title of the entire work. "Capriccio" is a singularly apt title, richer in implication than something more cut-and-dried, like "Concerto No. 2." It suggests sudden whimsy, humor, and sudden changes of mood without denying the possibility of a serious character to the music as well—all in all a very good capsule description. The mystery is that this delightful work should be so relatively little-known, for few of Stravinsky's compositions are so purely entertaining.

The first movement is framed by two kinds of material: a loud statement full of trills and scales for piano and orchestra, and a slower, quieter, descending musical figure for solo instruments. Each of these is heard twice before the main body of the movement gets underway with a percussive theme in the pianos upported by the timpani playing the pitches G and B-flat (the timpani provide a remarkable echo of *Oedipus*, both in sonority and pitch). The even sixteenth-notes of the piano part are

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stressed in such a way as to produce irregular rhythms (3+3+2 or 2+3+3), setting up a motoric feeling that continues, even through changes of tempo, throughout the movement. The opening introductory sections return at the end as a frame, but there the slow, quiet passage is expanded through the addition of a soft rhythmic punctuation in the bass on G and B-flat, recalling the main material.

The second movement continues without pause. The piano's F minor argues with the woodwinds' A-flat major. The latter produce poignant melodies, against which the pianist offers lavishly rhapsodic decoration.

The finale is a witty rondo, filled with syncopated sounds that here and there evoke vaudeville routines. After an introductory preface, the pianist states the main material against a figure in the woodwinds which will grow into an important element in the discourse. The movement sparkles with brilliant energy, a non-stop toccata, from its beginning to its breathless ending.

—S.L.

Charles Ives
Thanksgiving and Forefathers' Day

Charles Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. He composed Thanksgiving *in August 1904, basing it on an older organ composition; several years later he combined it with three other tone poems into the symphony* New England Holidays. *The first performance was given in New York by Antal Dorati and the Minneapolis Symphony Orchestra on April 9, 1954, very shortly before the composer's death. This is the first Tanglewood performance of the score. The present performance uses the new critical edition by Jonathan Elkus. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoons, four horns, four trumpets, three trombones, tuba, timpani, celesta, bells (high, medium, and low), church chimes, low chimes, piano, and strings, plus mixed chorus.*

Much of Ives's music was conceived in a form different from the one we know now. His earliest (and only) professional musical activity was as a church organist and choir director, for which he wrote a good deal of music. (Virtually all of it is now lost because, when Ives resigned his position at Central Presbyterian Church in New York in 1902, he generously left behind all his best anthems and organ music; when the church moved in 1915, all the old music was thrown out.) Giving up his church job cut Ives off from actual performance, but it gave him more time to compose (during the week he was a busy partner in the insurance firm of Ives & Myrick). The result was a remarkable outpouring of substantial pieces. The year 1904 alone saw the composition of four orchestral works, the Third Symphony among them. One of the smaller orchestral pieces he finished in 1904 was a reworking of material from an organ prelude and postlude of 1897, now lost. This Ives called *Thanksgiving*.

Between 1909 and 1913 he composed three other smyphonic tone poems recalling the American holidays celebrated in the New England of his boyhood; he conceived the idea of combining them into a four-movement symphony, with one movement representing each of the four seasons. The result was the symphony *Holidays*, consisting of *Washington's Birthday* (winter), *Decoration Day* (spring), *The Fourth of July* (summer), and *Thanksgiving* (autumn). Ives noted that the four movements of the "symphony" could be performed separately. And he explained that the music was intended to suggest "pictures of a boy's holidays in a country town."

Thanksgiving was the most serious of the holidays for late-nineteenth-century America; it was generally celebrated in New England with elaborate church services filled with congregational singing. Thus we expect, from the subject matter, from the composer's background, and from the source of the original material in organ pieces, that *Thanksgiving* would be based largely on hymn tunes, and this indeed turns out to be the case. Like the other movements of *Holidays*, the piece is a cross between a "photograph in sound" and an act of memory, evoking a distant time, a fascinating ambiguity that is part and parcel of Ives's art.

The opening section, based on the lost organ postlude, juxtaposes major and minor chords a tone apart. To Ives, these represent

> the sternness and strength and austerity of the Puritan character, and it seemed to me that any of the major, minor, or diminished chords used alone gave too much a feeling of bodily ease, which the Puritan did not give in to. . . . There is a scythe or reaping Harvest Theme, which is a kind of off-beat, off-key counterpoint.

The hymn tunes *Laban* and *Azmon* appear—usually as a fragment, as is typical with Ives—in the woodwinds and first violins, faintly at first, to suggest a half-heard congregation singing far away. They develop contrapuntally to a vigorous "Harvest Theme." The middle section is also derived from an earlier organ work, a Prelude based on a gospel song by George Frederick Root, *The Shining Shore*. Then the bitonal chords of the opening and the "Harvest Theme" prepare for the conclusion, a long crescendo building to a climax on the familiar hymn tune *Duke Street*. At the climax Ives calls for a chorus to sing a popular American hymn, written in 1833 by the Rev. Leonard Bacon to celebrate the two-hundredth anniversary of the founding of New Haven (Ives, a Yale man, would of course have known it well); its subject matter is particularly suitable for the holidays.

O God, beneath thy guiding hand
Our exiled fathers crossed the sea;
And when they trod the wintry strand,
With prayer and psalm they worshipped thee.

—S.L.

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Gustav Mahler
Symphony No. 2 in C minor

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his Symphony No. 2 between 1888 and 1894; the chronology of this process is described below. He himself conducted the first three movements only with the Berlin Philharmonic on March 4, 1895, and gave a complete performance with the same orchestra and with soloists Josephine von Artner and Hedwig Felden on December 13 that year. Mahler also introduced the work in this country at a concert of the New York Symphony on December 8, 1908, with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey. The score calls for four flutes (all doubling piccolo), four oboes (two of them doubling English horn), three clarinets in B-flat (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (one doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, kettledrums (three players), bass drum, cymbals, high and low tam-tams, triangle, snare drum (several if possible), glockenspiel, tubular bells, birch brush, plus an offstage group consisting of kettledrum, bass drum, cymbals, and triangle; further, strings, soprano solo, alto solo, and mixed chorus.

It is an old cliché in film biographies of composers to link the moment of artistic creation in some way with a love affair, whether consummated or otherwise. (Ideally, in such films, the character of the music ought to describe to the listener the outcome of the affair.) Cliché though it be, Gustav Mahler began work on the material that was to turn into his first two symphonies as an artistic release from a tempestuous and troubling involvement with Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz* and other works that effectively created a school of German Romantic opera. Mahler became involved with the Weber family in December 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler.

The emotional upheaval generated artistic creativity in Mahler. In 1888 he composed two large works; the first he called a "symphonic poem," a description that he kept even up to the first performance, though now we know it (somewhat revised) as the First Symphony. He followed this immediately with a single, gigantic march-like movement in C minor labeled *Todtenfeier (Funeral Rites).* He completed the first full score of this large work by September 1888, barely six months after writing *finis* to the huge "symphonic poem." It was to be another six years before *Todtenfeier* would finally take its place as the opening movement of the Second Symphony.

Soon he had a second movement as well. But then for some years Mahler's life as a composer was devoted largely to the composition of songs, some with piano accompaniment, others with orchestra. They drew their texts almost entirely from *Des Knaben Wunderhorn* (*Youth's Magic Horn*), an anthology of German folk poetry published in 1805 under the editorship of Achim von Arnim and Clemens Brentano. Two of these songs inspired his third and fourth movement. By mid-1893, Mahler found himself in a quandary: how to bring the symphony to a convincing conclusion. Unless he discovered a solution, the musically unrelated middle movements would simply be too different from the weighty *Todtenfeier,* too light in character to fit in the same work. And he knew he had to create a finale sufficient weight to balance the huge opening movement. If he were able to find such a finale, the middle movements could function as intentional points of relaxation in the mighty scale of the whole. He found his solution unexpectedly at a memorial service for his superior in Hamburg, Hans von Bülow. Bülow was famous both as conductor and pianist. For many years he had been

intensely active with the "music of the future," the works of Liszt and Wagner. By the time he met Mahler, Bülow was no longer sympathetic to the latest musical trends. He greatly admired Mahler's conducting, but when Mahler played through some of the still unfinished Second Symphony for him, Bülow covered his ears and declared that it had surpassed all acceptable bounds of dissonance. How ironic, then, that it was through the death of this musician so antipathetic to his work that Mahler found the key to his conclusion.

Bülow died in Cairo on January 12, 1894; a memorial service was held in Hamburg on March 29. Mahler was strangely moved by the effect of a chorus of children singing a resurrection hymn to a text of Friedrich Klopstock, "*Auferstehen, ja auferstehen*," and his pent-up eagerness to compose his massive finale was suddenly released in the realization that Death (the theme of the first movement) could only be followed appropriately by Resurrection (a subject naturally enough stressed at Bülow's memorial service). The service not only offered an image for the symphony's close but also a

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text that could give wings to the music—Friedrich Klopstock's resurrection hymn. (Actually Mahler ended up adapting the text so freely that, after the first two stanzas, it is basically his own work.) By July 10 he was writing to another friend, "The sketches are complete down to the smallest detail and I am just on the point of writing out the score. It is a *bold* piece, of extremely powerful construction. The final climax is colossal!" And on July 25 a letter announced the completion of the work with Mahler's satisfied assessment: "It is the most significant thing I have done up till now."

Mahler decided to organize and conduct the first complete performance himself, in Berlin on December 13, 1895. Yet to the public, Mahler's name still meant nothing. As a result, ticket sales were extremely bad, and most of the tickets had to be given away to musicians or conservatory students. To make matters more difficult, Mahler had been suffering from a headache from the moment of his arrival in Berlin, and on the day of the performance it turned into an incapacitating migraine. Bruno Walter recalled that when the composer ascended the podium, he was deathly pale and had to pause to overcome his dizziness before beginning. But once the performance was underway, he felt gradually more in control. The music gripped the audience more powerfully as movement succeeded movement. The reaction at the end was overwhelming—and this from an audience that included such important musical figures as the composer Engelbert Humperdinck and the conductors Arthur Nikisch and Felix Weingartner, not to mention the young Bruno Walter, who found his calling as a conductor and as a lifelong devotee to Mahler that evening.

The finale begins with a horrendous orchestral outburst. The reference to Beethoven's Ninth Symphony (the last movement of which begins with what German writers have been pleased to call a "fanfare of terror") is unmistakable. There follows a complex and very operatic orchestral passage—we should remember that Mahler was intimately acquainted, from the conductor's podium, with the world of opera and its larger-than-life gestures. Offstage horn calls build to elaborate fanfares. If the dead are to be called to judgment through a musical call to attention, it will be one like this, which seems to fill the entire universe. It leads to a gigantic march of wild, even vulgar, character, yielding eventually to a section of incredible stillness and unreality. Offstage brass instruments ("at the greatest possible distance," says the score) utter the definitive summons. As the sound of fanfares dies away, there occurs the most breathtaking moment of the entire symphony: unheralded and unexpected, the chorus begins singing very softly, the words of Klopstock's resurrection hymn: "Rise again, yes, you will rise again, my dust, after brief rest." The dead of all mankind seem to be stirring in answer to the summons. During the symphony's premiere, the audience actually gasped at the moment of the choral entrance.

From this moment the music gradually becomes confident and affirmative. Mahler follows Klopstock's poem closely at first, but from the entrance of the alto solo ("*O glaube, mein Herz*"—"Believe, my heart, you were not born in vain") the text is Mahler's own. It is tempting to read into it a double meaning: the evident religious sentiment derived from Klopstock as well as the composer's own assertion that, in spite of setbacks and failures, his music will live ("You have not lived and suffered in vain"). The ringing choral finale moves to E-flat, relative major of the opening C minor, utterly casting aside the torments and doubts of the funeral march for a confident declaration of the utmost brilliance—a major point of arrival in Mahler's own personal voyage of self-discovery.

—S.L.

Mahler: Symphony No. 2 in C minor, *Resurrection*
(Final movement)

Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

—*Friedrich Gottlieb Klopstock*

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen,
auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n
wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—*Gustav Mahler*

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must
perish,
What has perished must rise
again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise
again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Pianist, conductor, and educator **Leon Fleisher** has been Artistic Director of the Tanglewood Music Center since 1985.

Born and trained in America, **Michael Tilson Thomas** has an international career as conductor, pianist, and educator, and has recently been named principal conductor of the London Symphony Orchestra. A winner of the Koussevitzky Prize at the Tanglewood Music Center in 1968, he was the Boston Symphony Orchestra's associate conductor from 1969 to 1974.

The young Japanese violinist **Midori** was a guest soloist with the New York Philharmonic when she was ten and has since appeared with many of the world's great symphony orchestras. She has appeared several times on television and this year will tour Italy and West Germany in recital. Midori made her first Boston Symphony Orchestra appearance at Tanglewood in 1986, under the direction of Leonard Bernstein.

Equally renowned for his appearances as soloist with orchestra, in chamber music, and on recordings, cellist **Yo-Yo Ma** has performed frequently with the Boston Symhony Orchestra in Symphony Hall, at Tanglewood, and on tour since his first BSO appearance in February 1983. This is his second summer as an artist-in-residence at the Tanglewood Music Center.

American pianist **Peter Serkin** has been internationally acclaimed for his frequent guest appearances with major symphony orchestras, as recitalist, as chamber musician, and as recording artist. He has performed frequently with the Boston Symphony Orchestra since his first Tanglewood appearance in 1970, and he has been a faculty member at the Tanglewood Music Center since 1985.

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Mezzo-soprano **Christa Ludwig** is acclaimed for her appearances in opera, as soloist with orchestra, and as a Lieder singer of the highest rank. To help celebrate Leonard Bernstein's sixtieth birthday ten years ago, she appeared in an internationally telecast gala concert with the National Symphony Orchestra and in a Brahms Lieder recital shown on PBS with Mr. Bernstein at the piano. Her frequent collaborations with Mr. Bernstein have included a Boston Symphony Orchestra performance of Mahler's *Resurrection* Symphony, at Tanglewood in 1970.

Now in its eighteenth year, the **Tanglewood Festival Chorus** was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus is made up of members who donate their services, performing in Boston, New York, and Tanglewood. The **Tanglewood Choir** includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. In addition to his work with the Tanglewood Festival Chorus, **John Oliver** is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

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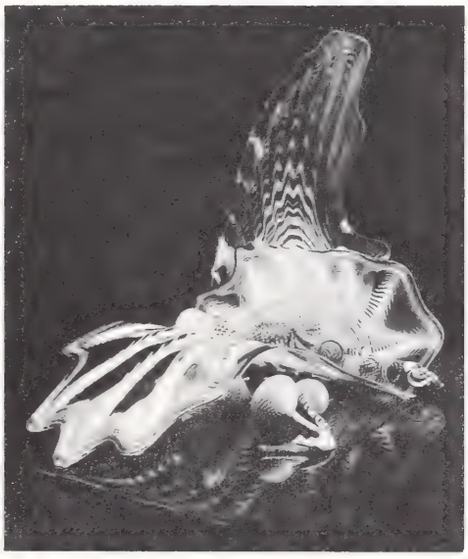
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Martin Amlin, Assistant to the Conductor

Tanglewood Festival Chorus Auditions 1988-89 Boston Symphony Orchestra Season

The Tanglewood Festival Chorus, John Oliver, Conductor, has openings in all sections for its 1988-89 winter season with the Boston Symphony Orchestra. Among the works to be performed are Beethoven's Ninth Symphony and Strauss's *Elektra*, both under the direction of BSO Music Director Seiji Ozawa; Haydn's *The Seasons*, under the direction of guest conductor Helmuth Rilling; and Ravel's *Daphnis and Chloé*, under the direction of guest conductor Bernard Haitink.

Open auditions will be held on Wednesday, September 14, at 6 p.m. in the Cohen Annex of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary, and all materials for the audition will be provided. For further information, please call the Chorus Office at (617) 266-3513.

Tanglewood Choir
John Oliver, Conductor

Sopranos

Melanie Birnbaum
Connie-Lin Chmura
Gwynne Cushing
Ilana Davidson
Andrea Ehrenreich
Julie Hanson
Andrea Austin Jones
Rica Julie
Dominique Labelle
Theresa Ludden
Heidi Person
Lori Phillips
Karen Richards
Robin Rubendunst
Lucy Shaufer
Anna Soranno

Mezzo-sopranos

Jeanine Bowman
Andrea Galassi
Madeleine Gray
Teresa Schoendorf
Carter Scott
Mary Smith
Majie Zeller

Tenors

Brad Cresswell
Randolf Lacy
Frank Timmerman
Franklin Zigman

Basses

Haijing Fu
Michael Orzechowski
Perry Ward

Men of the Boston University Tanglewood Institute Young Artists Chorus
Steven Lipsitt, Conductor

Tenors

Jonathan D. Boyd
*William Cutter
Gunther Kalogridis
*Paul Kirby
Jonathan Minkoff
*Dan Moore
Derek B. Still
Tobias B. Wolff

Basses

Jason T. Christy
J. Thomas Cook
Jacob Sidney Dietzarah
Darrell Adam Griffin
Paul R. Haas
Marvin Humphrey
Brian Martin
Stephen P. Salters
Matthew Staman
Christopher Stuber
*Marshall Urban
*Paul Warner
H. Thomas Weaver III

*BUTI staff member

Tanglewood Music Center 1988 Fellowship Program

Violins

Kikuko Agishi, Tokyo, Japan
Brownie and Gil Cohen Fellowship

Rafael Altino, Recife, Pernamboco, Brazil
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Jill Arbetter, Windsor, CT
Gerald Gelbloom Memorial Fellowship

Margaret Bichteler, Austin TX
Arthur Fiedler/Leo Wasserman Fellowship

Jennifer Bryan, Dallas, TX
William Kroll Memorial Fellowship/ Hugh Cecil Sangster Memorial Fellowship

Nancy Dahn, Lunenburg, Nova Scotia, Canada
Darling Family Fellowship

Corine van Eikema Hommes, Amsterdam, Holland
Karl and Marianne Lipsky Fellowship

Sheila Falls, Greenville, RI
Caroline Grosvenor Congdon Memorial Fellowship

Dian Folland, Owatonna, MN
Carolyn and George Rowland Fellowship in honor of Leo Panasevich

Steven Frucht, New York, NY
Miriam and Sidney Stoneman Fellowship

Alison Harney, Palmdale, CA
Brookline Youth Concerts Awards Committee Fellowship

Ying Jiang, San Francisco, CA
The Luke B. Hancock Foundation Fellowship

Jeffrey Kellogg, Washington, D.C.
Leo L. Beranek Fellowship

Veronica Kulig, Bloomfield, CT
Claire and Millard Pryor Fellowship

Laurie Landers, Brooklyn, NY
Lucy Lowell Fellowship

Katie Lansdale, Bethesda, MD
Red Lion Inn Fellowship

Ruotao Mao, Beijing, China
Hodgkinson Fellowship

Naoki Matsui, Niiza, Saitama, Japan
Mr. and Mrs. Robert Remis Fellowship

Janet Orenstein, Wyncote, PA
Stanley Chapple Fellowship

Carrie Rehkopf, Elmwood Park, IL
C.D. Jackson Fellowship

Daniela Rodnite, Orinda, CA
Stokes Fellowship

Cynthia Romeo, Harrisburg, PA
Anonymous Fellowship

Charys Schuler, Stevens Point, WI
Clowes Fund Fellowship

Andrea Schultz, Ossining, NY
Surdna Foundation Fellowship

Katharina Wolff, Belmont, MA
Dr. Boris A. and Katherine E. Jackson Fellowship

Xiao-Cao Xia, Shanghai, China
Tanglewood Association Fellowship

Zhao Xin, Beijing, China
Berkshire Life Insurance Company Fellowship

Nitai Zori, Givataime, Israel
Philip and Bernice Krupp Fellowship

Violas

Judith Ablon, Brooklyn, NY
Frederic and Juliette Brandi Fellowship

Elizabeth Derderian-Wood, Maitland, FL
Jane W. Bancroft Fellowship

Helene Jamet, Brunoy, France
Florence J. Gould Foundation Fellowship

Jorge Pena, San Pedro Sula, Cortes, Honduras
Omar del Carlo Tanglewood Fellowship

Nestor Pou, Rio Piedras, Puerto Rico
Helene R. and Norman L. Cahners Fellowship

Brian Quincey, San Diego, CA
Anonymous Fellowship

Jenny Ries, Kensington, MD
James A. Macdonald Foundation Fellowship

John Rogers, Christchurch, New Zealand
Dr. John H. Knowles Memorial Fellowship

Kurt Rohde, Highland, NY
Ruth S. Morse Fellowship

Peter Sulski, Worcester, MA
BayBanks Fellowship

Heidi von Bernewitz, Arlington, VA
Jane and Peter Rice Fellowship

Sonya White, Framingham, MA
Nat Cole Memorial Fellowship

Cellos

Angela Myles Beeching, East Setauket, NY
Sandra L. Brown Fellowship

Maya Beiser, Kibbutz Gazit, Israel
Leonard Bernstein Fellowship

Melissa Brooks, New York, NY
Morris A. Schapiro Fellowship

Raz Cohen, Israel
Kandell Family Fellowship/Naomi and Philip Kruvant Fellowship

Emmanuel Feldman, Great Neck, NY
Sarah A. Leinbach and Lillian C. Norton Fellowship

Sonna Kim, Bedminster, NJ
Geraldine R. Dodge Foundation Fellowship

Maria Kitsopoulos, Summit, NJ
Bessie Pappas Fellowship

Scott Kluksdahl, San Rafael, CA
Country Curtains Fellowship
Xin-Hua Ma, Shanghai, China
Starr Foundation Fellowship
John Oshita, Los Angeles, CA
Juliette Esselborn Geier Memorial Fellowship
Brooks Whitehouse, Peterborough, NH
Rosamond Sturgis Brooks Memorial Fellowship
Hillel Zori, Givataime, Israel
Hannah and Raymond Schneider Fellowship

Basses
Jeffrey Allen, Tenafly, NJ
Koussevitzky Music Foundation Fellowship
Brad Annis, LaCrosse, WI
Idah L. Salzman Fellowship
Christopher Brandt, Dayton, OH
Karl Burak Memorial Fellowship
Joseph Carver, Aurora, CO
Carole K. Newman Fellowship
Pascale Delache, L'Union, France
Olivetti Foundation Fellowship
Alison Gaines, Arcadia, CA
Northern California Fund Fellowship
Thomas Vassalotti, Garden City, NY
Mrs. Harris Fahnestock Fellowship

Flutes
Christine Feierabend, Oshawa, Ontario, Canada
Donald B. Sinclair Memorial Fellowship
Leonard Garrison, Billings, MT
Stephen and Persis Morris Fellowship
Karen Jones, Beckenham, Kent, England
English-Speaking Union Fellowship
Catherine Wendtland, Waukesh, WI
Miriam Ann Kenner Memorial Fellowship/
Dr. Norman and Irma Mann Stearns Fellowship

Oboes
Jeannette Bittar, Madison, WI
Miriam Silcox Fellowship
Rebecca Brown, San Diego, CA
Augustus Thorndike Fellowship
Willa Henigman, Long Beach, NY
H. Eugene and Ruth B. Jones Fellowship
Adrian Holliday, Memphis, TN
Fernand Gillet Memorial Fellowship
Rebecca Schalk Nagel, Columbia, SC
Mr. and Mrs. Thomas H.P. Whitney Fellowship

Clarinets
Kathleen Holcomb, Guilford, CT
Boston Symphony Orchestra Fellowship
Christopher Jepperson, San Diego, CA
Mr. and Mrs. Richard S. Burdick Fellowship
Sharon Kam, Tel-Aviv, Israel
Mr. and Mrs. Edwin A. Jaffee Fellowship
Michael Rusinek, Thornhill, Ontario, Canada
Charles and Sara Goldberg Charitable Trust Fellowship
Nathan Williams, Weaverville, NC
Albert and Elizabeth Nickerson Fellowship

Bassoons
Noe Cantu, Huffman, TX
Susan Kaplan and Ami Trauber Fellowship
Marc Feldman, Rockville Centre, NY
Robert McClellan, Jr., and IBM Matching Grant Fellowship
Janet Morgan, Graham, NC
Marion Callanan Memorial Fellowship
Gwendolynn Rose, Peterborough, Ontario, Canada
Harry and Mildred Remis Fellowship
John Ruze, Concord, MA
Alfred E. Chase Fellowship

Horns
Mark Adams, Los Angeles, CA
William F. and Juliana Thompson Fellowship
Bruce Henniss, Chattanooga, TN
Bradley Fellowship
Richard King, West Islip, NY
General Cinema Fellowship
Daniel O'Connell, Canton, IL
Empire Brass Fellowship
Steven Replogle, San Jose, CA
Ruth and Alan Sagner Fellowship
Deborah Stephenson, Dallas, TX
David R. and Muriel K. Pokross Fellowship

Trumpets
David Bamonte, Mattydale, NY
Andre M. Côme Memorial Fellowship
Bibi Black, Decatur, AL
Armando A. Ghitalla Fellowship
Wayne duMaine, St. Louis, MO
Wynton Marsalis Fellowship
Daniel Gelfand, Boca Raton, FL
Herbert and Jeanine Coyne Fellowship
Jeffrey Kaye, New York, NY
Charles E. Culpeper Foundation Fellowship

Trombones
John DiLutis, Perry Hall, MD
Mary and J.P. Barger Fellowship
Jay Evans, Casselberry, FL
Robert and Sally King Fellowship
Matthew Guilford, Jamaica Plain, MA
Theodore Edson Parker Foundation Fellowship
Thomas Hutchinson, Toms River, NJ
Harriet B. Harris Memorial Fellowship

Tuba
Charles Villarrubia, New Orleans, LA
Anna Gray Sweeney Noe Fellowship

Percussion
Bruce Berg, Wheeling, IL
Esther E. Salzman Fellowship
David Conner, Johnstown, PA
WCRB-FM 102.5 Fellowship in honor of Dr. Karl Haas
Christopher Deviney, Gulf Breeze, FL
Boston Showcase Fellowship/Dr. and Mrs. Alexander Russell Fellowship
Richard Kelly, Albuquerque, NM
General Electric Plastics Fellowship
Jeffrey Milarsky, Philadelphia, PA
Frederick W. Richmond Foundation Fellowship
Luanne Warner, Portland, OR
Tappan Dixey Brooks Memorial Fellowship

Harps
Gillian Vivia Benet, Belvedere, CA
Kathleen Hall Banks Fellowship
Kayo Ishimaru, Osaka, Japan
John L. and Susanne Grandin Fellowship

Keyboard
Christina Dahl, Glendale, CA
Hon. and Mrs. Peter I.B. Lavan Fellowship
Judith Gordon, Baltimore, MD
Peggy Rockefeller Fellowship
Margaret Kampmeier, Rochester, NY
Astral Foundation Fellowship
Sara Laimon, Vancouver, British Columbia, Canada
Mr. and Mrs. Vincent J. Lesunaitis Fellowship
Florence Millet, St. Germain-en-Laye, France
Olivetti Foundation Fellowship
Mary Wu, Hong Kong
Felicia Montealegre Bernstein Fellowship
Eric Zivian, Toronto, Ontario, Canada
Paul Jacobs Memorial Fellowship

Conductors
Marin Alsop, New York, NY
Leonard Bernstein Fellowship
Martin Fischer-Dieskau, Berlin, West Germany
Leonard Bernstein Fellowship
Elizabeth Schulze, Evanston, IL
Helena Rubinstein Fellowship
Markus Stenz, Ahrweiler, West Germany
Seiji Ozawa Fellowship
Kate Tamarkin, Baltimore, MD
William and Mary Greve Foundation Fellowship

Vocal Fellows
Brad Cresswell, Joliet, IL
Harry Stedman Fellowship
Ilana Davidson, Elkins Park, PA
Mildred A. Leinbach Fellowship
Haijing Fu, Dalian Province, China
Tanglewood Association Fellowship
Andrea Galassi, Savannah, TN
RJR Nabisco Fellowship
Dominique Labelle, Montreal, Quebec, Canada
Leonard Bernstein Fellowship
Randolph Lacy, Houston, TX
Mr. and Mrs. William C. Rousseau Fellowship
Stephen Morscheck, Ann Arbor, MI
William Randolph Hearst Fellowship
Michael Orzechowski, Chicago, IL
Julius and Eleanor Kass Fellowship
Heidi Person, Corvalis, OR
Abby and Joe Nathan Fellowship
Lisa Saffer, New York, NY
Tanglewood Friends Fellowship
Perry Ward, Knoxville, TN
Bernice and Lizbeth Krupp Fellowship
Majie Zeller, Danville, PA
Francis and Caryn Powers Fellowship

Vocal Coaches
Michael Beattie, Landsdale, PA
R. Amory Thorndike Fellowship
Todd Camburn, Los Angeles, CA
William J. Rubush Memorial Fellowship/ Jane and William Ryan Fellowship
Kayo Iwama, Rumson, NJ
C.D. Jackson Fellowship
Raphael Rochet, Troyes, Champagne, France
Baldwin Piano and Organ Co. Fellowship in Memory of Jack Romann
Mark Trawka, Erie, PA
Marie Gillet Fellowship

Composers
William Doerrfeld, New Haven, CT
Frieda and Samuel Strassler Fellowship
Thomas Donecker, Moers, West Germany
Reader's Digest Fellowship
Marti Epstein, Allston, MA
Otto Eckstein Family Fellowship
Christopher Fulkerson, Sacramento, CA
Aaron and Abby Schroeder Fellowship/ Margaret Lee Crofts Fellowship
Stefan Hakenberg, Wuppertal, West Germany
Leonard Bernstein Fellowship
Robert Keeley, Bridgend, Wales
Benjamin Britten Memorial Fellowship
Gary Philo, Larchmont, NY
Judith and Stewart Colton Fellowship

Armand Qualliotine, Brooklyn, NY
Leonard Bernstein Fellowship
Toshiro Saruya, Tokyo, Japan
Koussevitzky Music Foundation Fellowship in Memory of Margaret Grant
Julian Yu, Beijing, China
Margaret Lee Crofts Fellowship

Chamber Ensemble Residency
The Fields Quartet
Dionisia Fernandez, Upper Saddle River, NJ
Frelinghuysen Foundation Fellowship
Rachel Gruber, Cleveland, OH
Haskell and Ina Gordon Fellowship
Eric Koontz, New Haven, CT
William and Lia Poorvu Fellowship
Elizabeth Suh, Overland Park, KS
Daphne Brooks Prout Fellowship

Other Participants
Seminar for Conductors
Yves Abel, Toronto, Ontario, Canada
Dorothy and Montgomery Crane Scholarship
Randall Fleischer, New York, NY
Mr. and Mrs. Andrall E. Pearson Scholarship
Alan Gilbert, New York, NY
William and Mary Greve Foundation Fellowship
David Jones, Londonderry, Northern Ireland
William E. Crofut Family Scholarship
Kermit Poling, Cleveland, OH
Berkshire County Savings Bank Scholarship
Victor Puhl, Metz, France
Edward H. Michaelsen Scholarship
Tony Rowe, Cheshire, England
Dr. Marshall N. Fulton Memorial Fellowship

Lan Shui, Hang Zhou, China
C.D. Jackson Fellowship
Itay Talgam, Jerusalem, Israel
Tisch Foundation Scholarship
Juan deUdaeta, Madrid, Spain
General Host Corporation Scholarship

Phyllis Curtin Seminar for Singers
Jeanine Bowman, Cincinnati, OH
Mr. and Mrs. Joseph W. Rosgen Scholarship
Connie-lin Chmura, Pittsfield, MA
Barbara Lee/Raymond Lee Foundation Scholarship
Andrea Ehrenreich, Buffalo, NY
Ruth and Victor Levy Scholarship
Madeleine Gray, New York, NY
Ada Holding Miller Scholarship
Julie Hanson, Seattle, WA
Eugene Cook Memorial Scholarship
Rica Julie, New York, NY
Ann and Gordon Getty Foundation Scholarship
Theresa Ludden, Albany, NY
Claudette Sorel/Mu Phi Epsilon Scholarship
Karen Richards, Baldwinville, MA
Stuart Haupt Scholarship
Robin Rubendunst, New Haven, CT
Katherine Metcalf Scholarship
Anna Soranno, Manhattan, NY
Lillian and Lester Radlo Scholarship
Frank Timmerman, Thomasville, GA
C.D. Jackson Fellowship
Franklin Zigman, Philadelphia, PA
James S. Deely Scholarship

Tanglewood
Music
Center

Bernstein at 70! Tanglewood

Saturday, August 27, at 8:30

The Boston Symphony Orchestra is pleased to present

A production of the
OPERA THEATER of the
INDIANA UNIVERSITY SCHOOL OF MUSIC

BERNSTEIN — MASS, A Theatre Piece for Singers, Players, and Dancers

ROBERT PORCO ..... Conductor
JACK EDDLEMAN ..... Stage Director
STEPHANIE HALL ..... Choreographer
C. DAVID HIGGINS ..... Designer
MARY GOETZE ..... Director, Children's Choir
ALLEN R. WHITE ..... Lighting Designer
WAYNE JACKSON ..... Sound Designer

Texts from the Roman Liturgy and by the composer, with additional texts by Stephen Schwartz

The role of the Celebrant is sung by Douglas Webster.

Please note that portions of this performance are being videotaped for future telecast and that pictures of the audience will be included.

Please be sure the electronic signal on your watch or pager is switched off during the performance.

MASS

I. DEVOTIONS BEFORE MASS
1. Antiphon: *Kyrie eleison*
2. Hymn and Psalm:
"A Simple Song" ..... Celebrant
3. Responsory: *Alleluia*

II. FIRST INTROIT: Rondo
1. Prefatory Prayers
2. Thrice-Triple Canon: *Dominus vobiscum*

III. SECOND INTROIT
1. *In nomine patris*
2. Prayer for the Congregation
(Chorale: "Almighty Father")
3. Epiphany

IV. CONFESSION

1. *Confiteor*
2. Trope: "I Don't Know" ..... Craig Curtis
   Timothy McAdams
   Charles Davidson
   Descant ..... Paul Augustine
3. Trope: "Easy" ..... Thomas Barrett
   Rita DiCarlo
   Daniel Proctor

V. MEDITATION No. 1 (orchestra)

VI. GLORIA

1. *Gloria tibi* ..... Celebrant
2. *Gloria in excelsis*
3. Trope: "Half of the People"
4. Trope: "Thank You" ..... Melanie Sarakatsannis

VII. MEDITATION No. 2 (orchestra)

VIII. EPISTLE: "The Word of the Lord" ..... Celebrant

IX. GOSPEL-SERMON: "God Said" ..... Monte Stone, Preacher,
with Paul Augustine
Patricia Dewey
Jane Dutton
Meera Popkin
Philip Zawisza

X. CREDO

1. *Credo in unum deum*
2. Trope: "Non credo" ..... Daniel Proctor
3. Trope: "Hurry" ..... Nancy Coulson
4. Trope: "World without End" ..... Colleen McCarthy
5. Trope: "I Believe in God" ..... David Itkin

XI. MEDITATION No. 3 (*De profundis*, part 1)

XII. OFFERTORY (*De profundis*, part 2)

XIII. THE LORD'S PRAYER

1. Our Father ..... Celebrant
2. Trope: "I Go On" ..... Celebrant

XIV. SANCTUS

XV. AGNUS DEI

XVI. FRACTION: "Things Get Broken" ..... Celebrant

XVII. PAX: COMMUNION ("Secret Songs") ..... Christopher Almond,
boy soprano
Richard Carsey
Elvira Ponticelli
Charles Davidson
Melanie Sarakatsannis
Monte Stone
Celebrant

Street Singers:
Choral Preparation: Angela Broeker
Accompanist: Richard Carsey

Paul Augustine, Thomas Barrett, Beth Bergmann, Jeffrey Caldwell, Michael Camp, Richard Carsey, Janice Chandler, Nancy Coulson, Craig Curtis, Charles Davidson, Patricia Dewey, Rita DiCarlo, Jane Dutton, Robyn Gilbert, Monica Hahn, Heather Hertling, David Itkin, Michael Kreutz, Timothy McAdams, Colleen McCarthy, Laurie Oppelt, Elvira Ponticelli, Meera Popkin, Daniel Proctor, Monte Stone, Melanie Sarakatsannis, Philip Zawisza

Acolytes ..... Laura Colofranson, John Gallagher, Michael Knese, Anahid Papakhian, Sara Soileau, Elizabeth Stein, Paul Tomak, Mary Van Meter, Anthony Wozniak

Children's Choir:
Director: Mary Goetze
Assistant to the Director: Carlotta Parr
Accompanist: Patti Thorpe
Alternates for Solo: Abe Boulding, Andrew Davenport

Christopher Almond, Grace Almond, Ann Arkush, Claire Bacher, Leonor Binkley, Daniel Biss, Laura Boggess, Abe Boulding, Heidi Brown, Holly Burkhart, Sharon Chaitin, Alina Chertkoff, Andrew Davenport, Ursula Hildebrandt, David Hossler, Peter Hossler, David Kerr, John Lindenbaum, Eve Loftman, Melinda Martin, Mona Mjolsnes, Leah Peck, Andrea Radcliffe, Camilla Richmond, Gabriella Richardson, Shannon Ritz, Jessica Sebeok, Kira Taylor, Mimi Tzeng

Choir:
Conductor: Robert Porco
Accompanist: Kent Cook
Understudy for Celebrant: Monte Stone

David Ackerman, Laura Aikin, Robert Althauser, Grady Bailey, Anne Basinski, Stephani Bissinger, Michelle Boyle, Clifford Brooks, Mark Brown, Robert Cart, Terry Chasteen, Cheri Cook, Nicholas Cotellessa, Robert Cowles, Zane Dalal, Angela Dienhart, Deborah Friedman, Kathlyn Fries, Denise Gamez, John Gideons, John Goodenough, Heather Gray, Karen Gwaltney, Nancy Hall, Bruce Hunter, Brian Kerr, Jane Kowalski, Elizabeth Kluegel, Sheila Leadbetter, Gary Lehman, Diana Livingston, Daniel Ludden, Richard Lyford, Sheila Mangan, Frank Martinez, Dawn McGahan, Michael McVey, Kenneth Miller, Leann Mix, James Narviez, Kelly Oskouie, Adrienne Pavur, Kurt Reighley, Dulce Reyes, Patricia Risley, Clifton Romig, Reuven Senger, Silfredo Serrano, Jeffrey Springer, Jeffrey Sroufe, Starla Stavely, Danielle Strauss, Brenda Thorson, Walter Ulrich, Elizabeth Wright

Tape:
The pre-recorded tape was provided by Boosey & Hawkes, publisher.

Orchestra

First Violins
Parmela Attariwala
Jennifer Gordon
Grazia Raimondi
Janice Folsom
Laura Hilgeman
James Buchan
Christina Hartke
Joseph Cardas
Mahoko Eguchi
Nathalie DeLorme

Second Violins
Monique Mead
Michelle Vogt
Elizabeth Pabón
David Hays
Rebecca Emtage
Jonathan Liechty
Robert Janov
Devin McAuley

Violas
Melinda Scherer
Heather Storeng
Julie Rosseter
Fatima Ast
Cameron Prather
Marika Fischer

Cellos
Roland Duijne
Robert Peck
Julie Myers
Mary Amrhein
Aron Rider
Sharon Homeyer
Heather Jones

Basses
Christopher Rund
Nikki Strader
Ronald Kadish
Vincent Mennella
Marta Henry

Flutes
Suzanne Duffy
piccolo
David Houston
piccolo

Oboes
Steve Nelson
Kevin Elmore
English horn

Clarinets
Eric Nestler
Riccardo Morales
E-flat clarinet
Steven Logateta
bass clarinet

Bassoons
Andrew Witherington
William Hunker
contrabassoon

Horns
John Ericson
Sara Cyrus
David Warnke
Alison McKee

Trumpets
Christopher Norris
David McChesney
Benjamin Tucker
Dawn Beal

Trombones
Ricardo Casero
Otto Thierbach
Max Bonecutter

Tubas
Scott Cameron

Timpani
Kevin Rains

Percussion
Mark Famous
Joseph Nickell
Kimberly Risburg
Mark Latimer
Kevin Rains

Organ
Kent Cook
Jay Broeker

Harp
Catherine Anderson

Rock Band
Dave Singley
guitar I
Christopher Smith
guitar II
Jon Paul
electric bass
Don Hostetler
drums
Patrick Chestnut
electric keyboard

Blues Band
James Reid
drums
Lee Johnson
electric keyboard
Patrick Heilman
electric keyboard

Orchestra Manager
Ernest Gross

Orchestra Set-Up
Robert Peck
Christopher Rund

Librarian
Sandra Quaschnick

Percussion Technician
Lenny Marsh

Student Production Staff

Coaches ..... Javier Cendejas, Kent Cook, Shuichi Umeyama
Assistant to the Conductor ..... Angela Broeker
Stage Manager ..... Alan Eggleston
Assistant to the Director ..... Randy Elkins
Technical Director ..... Andrew Hearst
Property Mistress ..... Karen Seest
Property Crew ..... Heather Tompkins
Painting Assistants ..... Stephen Schott, Lauren Staggs
Paint Crew ..... Jay Adams, Karl Altau, Elizabeth Bamberg, Lisa Breen, Krista Brix, David Connell, James Crinklaw, Greg Cripe, Kris Durochick, Anna Fillmore, Brad Garvin, Patty Grandos, Ron Kadish, Brian Kerr, Cara Lambert, Ken Lovell, Chantalle Malone, Scott Moore, Susan Slavik, Tim Stebbins, Elizabeth Wright, Annette Yovonavich, Philip Zawisza
Technical Assistants ..... Robert Hartman, Lamont King, Andrew Mayer
Tape Operator ..... Alfred Calabrese
Stage Crew ..... Kevin Coughlin, Mike Daly, Steve Diehl, Kathryn Jager, Kandy Keirn, Magan Maher, Paul Mitchell, Brian Rawlins, Rebecca Roullier, Mark Schifferli, Stephanie Thompson, Joanne Zuhl
Lighting Assistants ..... Ransom Cooke, Michael Schwandt
Lighting Crew ..... Rebecca Cragun, Bryon Diehl, Till Piedmont, John Robinson, Virginia Tate
Costume Assistants ..... Kim Dancy, Bonnie Perkins, Jerri Rusnak
Make-Up ..... Bonnie Perkins
Costume Crew ..... Ken Hauan, Sue Moehlman, Randy Rowoldt, Janna Stauffer
Audio Crew ..... Stephen Basili, Steven Charles, Martin Dannemiller, James Franky, Christopher Rund, Fran Southerland, Michael Stucker, John Weber

Indiana University Opera Theater Production Staff

General Manager ..... Dean Charles H. Webb
Executive Assistant ..... George Calder
Chairman, Department of Stage Design ..... C. David Higgins
Chairman, Technical Production, Lighting ..... Allen R. White
Coaches ..... Elmar Burrows, Mark Phelps
Technical Director ..... Harold F. Mack
Assistant Technical Director ..... Gerard Duffin
Instrumental Coordinator ..... George Calder
Chorus Coordinator ..... Robert Porco
Master Scenic Artist ..... David Higgins
Head of Costumes and Make-Up ..... Nancy Steele

Supervisor of Costume Construction ..... Parwin Farzad
Costume Construction ..... Charlene Medlock,
Patricia Pershing, Joyce Spaulding
Scenery Construction ..... Gordon Duncan
William Presnell, David Presson
Director of Recording Arts ..... David Pickett
Audio Technician ..... Wayne Jackson
Electrical Maintenance ..... David Hobbs
House Manager ..... Richard Lathom
Publicity Coordinator ..... Paul Helfrich
Director of Development ..... Leonard Phillips

Formally established in 1921, the **School of Music of Indiana University** is one of the leading institutions in the world for advanced music study. The faculty of 140 includes many distinguished performers, scholars, and artist-teachers; the student body of 1,650 represents every state in the union and forty-two foreign countries. The school, directed by Dean Charles H. Webb, offers instruction in virtually every area of musical endeavor, is the location of several special research facilities, and sponsors nearly 900 performances annually by the Opera Theater, Ballet Theater, six orchestras, the Early Music Institute, bands, jazz ensembles, choruses, faculty, guests, and students. The **Opera Theater**, founded in 1948, has given well over 1,000 performances of more than 200 different operas, most done in English, and ranging from the Baroque to world premieres of important contemporary works.

Conductor **Robert Porco** is Professor of Music and Chairman of the Choral Conducting Department at the Indiana University School of Music, and is active within the school with the Indiana University Opera Theater and as a symphonic conductor. Formerly associate professor of music at the University of North Carolina at Chapel Hill, Mr. Porco received his master's degree from Ohio State University in 1965 and is the recipient of a 1988 Lilly Endowment Fellowship awarded to ten college faculty members chosen from throughout the state of Indiana. Recent Indiana University Opera Theater productions conducted by Mr. Porco have included Bernstein's *Candide*, Poulenc's *Dialogues of the Carmelites*, Donizetti's *Don Pasquale*, and Offenbach's *Orpheus in the Underworld*.

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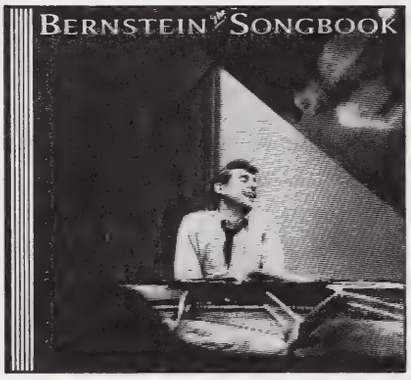

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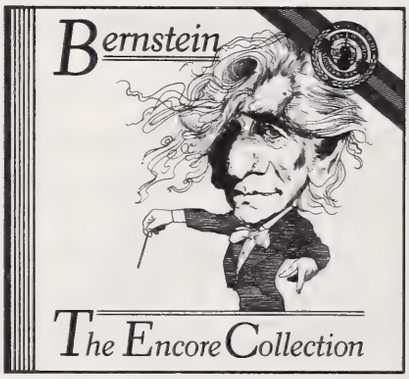

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NOTES

Leonard Bernstein
Mass, A Theatre Piece for Singers, Players, and Dancers

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and lives in New York City and Fairfield, Connecticut. He composed his Mass *in 1970-71 at the request of Jacqueline Kennedy for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. The first performance took place there on September 8, 1971, under the direction of Maurice Peress, directed by Gordon Davidson, with choreography by Alvin Ailey. Participants included the Norman Scribner Choir and the Berkshire Boy Choir; Alan Titus sang the part of the Celebrant. This is the first performance of* Mass *at Tanglewood. In addition to the Celebrant (baritone), the score calls for various singers who make up a costumed chorus of "street people," some of whom have solo appearances, and a mixed chorus (robed and seated in pews), a boy choir, an orchestra divided into two parts, one in the pit (strings and percussion, plus a concert organ and a "rock" organ), and one onstage (brass, woodwinds, electric guitars, keyboards). The stage instrumentalists appear in costume and function as members of the cast. There is also a complement of dancers in hooded robes who play Acolytes assisting the Celebrant in the ritual.*

Leonard Bernstein has commented that all of his music is, at heart, music for the theater. This is as true of his symphonies as of his Broadway shows and his ballets. (Two of his concert works—*The Age of Anxiety* and the *Serenade*—have been used as the basis of dance pieces by choreographers who have recognized their overt theatricality.)

But one might expect a setting of the text of the Roman Catholic Mass, which has been a part of musical history for centuries, to be an exception, even if composed by Bernstein. Most composers who have written Mass settings have done so with the intention that the work be performed as part of a religious service. The music of the different parts of the Mass as normally set are heard at different times during the service, separated by specific liturgical actions. In modern times Mass settings in general—whether by Dufay and Josquin in the Renaissance, J.S. Bach in the Baroque, or Haydn and Mozart in the Classical eras—have usually been considered abstract music, as large-scale choral/vocal cycles (just as the separate movements of a symphony form an instrumental cycle). This view probably arises because we are more likely today to hear this music in the concert hall than as part of the liturgy in a church. Yet in the full context of the Catholic liturgy, the Mass is inherently theatrical; its subtle dramatic structure developed over the centuries contains lamentation and celebration, confession, remorse, expiation, and new beginning. The instructions for celebrating the Mass include specific gestures, movements to one part of the church or another, and different manners of performing. It offers a dramatic progression from pain, doubt, or torment to peace. If Leonard Bernstein were to write a Mass, it would have to be a work of an intensely dramatic kind.

But why would a Jewish composer who is actively involved in his own religious tradition choose to set to music the liturgical texts of a very different tradition? One reason, certainly, was the fact that the work was to be a commemoration of the first Roman Catholic to be elected President of the United States, John F. Kennedy. Kennedy's assassination affected Bernstein deeply (he was orchestating the final "Amen" of his *Kaddish* Symphony on November 22, 1963, when he learned of the tragic event, and was moved to dedicate the entire score "to the beloved memory of John F. Kennedy"). When Jacqueline Kennedy requested that Bernstein compose a work for the opening of the John F. Kennedy Center for the Performing arts (the name was chosen in honor of the late president's enthusiastic support for the arts), there was no

stipulation as to the character of the piece. It was the composer who decided to offer a Mass.

No doubt most of those who attended the first performance of *Mass* assumed (from its title) that the work would be essentially another in the long and distinguished line of Mass settings of which the European cultural tradition is so rich (and which Bernstein himself knows so well as a conductor), perhaps especially a work like Beethoven's *Missa Solemnis*, which combines visionary ecstasy with structural strength. As a conductor, Bernstein is one of the greatest advocates the *Missa Solemnis* has ever had (he conducted it in a memorable performance at Tanglewood in the last month of work on his own *Mass*), and such a setting would, no doubt, have been perfectly suitable as a tribute to a Roman Catholic president.

Bernstein chose to build his composition on the central liturgical texts of Kennedy's religious tradition, but he did far more than set the "customary" texts of innumerable earlier compositions, the so-called Ordinary of the Mass (Ordinary because they are unchanging between one service and the next: Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei). First of all, he included many of the prayers that belong

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to the Proper of the Mass ("proper" to a particular feast or service) and characteristically widened the whole with references to other religious traditions, linked at every point with a view of the issues of the present day (that is, of the early 1970s). The burning issues of society (as opposed to private theological questions of doubt and faith) involved war and peace, relations between the races, social and economic justice, and ecological concerns. All of these subjects are invoked in Bernstein's *Mass*.

In laying out the work as a whole, Bernstein began writing his own lyrics but eventually took on a collaborator, the young Stephen Schwartz (fresh from his success as lyricist and composer of the rock musical *Godspell*); he also credits Paul Simon with the quatrain that opens the third trope of the Gloria. And rather than composing a *Mass* intended either for use in an actual liturgical service or for aesthetic contemplation in the concert hall, Bernstein characteristically chose to make it overtly theatrical—or, as the subtitle puts it, "A Theatre Piece for Singers, Players, and Dancers."

As it stands, then, *Mass* is not a liturgical composition, but rather a dramatic inquiry into the state and conditions of faith in our time. It is a subject that has attracted the composer again and again over the years. From his very first large work, the *Jeremiah* Symphony, Bernstein has sought reconciliation after crisis. In *Jeremiah*, to be sure, the crisis was in part a historical one, the destruction of Jerusalem prophesied by Jeremiah and then lamented in rich, evocative poetry. His second symphony, *The Age of Anxiety*, had an up-to-date setting based on a long poem by W.H. Auden dealing with the search for meaning in a frenetic modern world. Though much of the symphony seems driven by the non-stop pressures of life, the very ending suggests at least an opening to new possibilities. The dispute between faith and doubt in a very imperfect world becomes still more explicit in Bernstein's third symphony, *Kaddish*, where a speaker (accompanied by music) recites the composer's text, a cross between Job and the "God is dead" theology of the '60s. Here, too, the most insistently outspoken questions and attacks on the divinity resolve in the end to a symbolic resolution by way of the Biblical image of the rainbow, the sign of reconciliation between God and man.

Any serious creative artist in any medium expresses certain fundamental issues in his work. However much the technique or the mood may vary from one piece to another, the receptive viewer, reader, or listener can discern a collective unity, or at least a close relationship, between the parts of the whole work, whether we are dealing with poetry of Dante or Shakespeare, the painting of Rembrandt, the sculpture of Michelangelo, or the symphonies of Beethoven and Mahler. Clearly the crisis of doubt and faith is not an easy issue in a half-century that has seen some of the darkest incidents of human history, events that inevitably raise ultimate questions of good, truth, right, and justice. It is impossible to listen alertly to Leonard Bernstein's music without hearing his own struggle with these issues, an overriding hope in the face of near despair.

The audience at the premiere of *Mass* was surprised by the very nontraditional shape of the piece compared to what any musically knowledgeable person might have expected from the title alone. But many of them were even more astonished at the range of musical styles that Bernstein employed in his piece. The music did not simply follow "normal" expectations drawn from the classic choral tradition, supplemented perhaps by formal arias and orchestral commentary. It contained folk elements, and blues, and rock, and the sounds of Broadway (some of the brassier march music of the Street People evokes for me certain passages in *Candide* as well as the later march from his orchestral *Divertimento*), all stirred up into a confusing ragoût with hints of twelve-tone usage, dissonances, even music on tape (though not electronically created).

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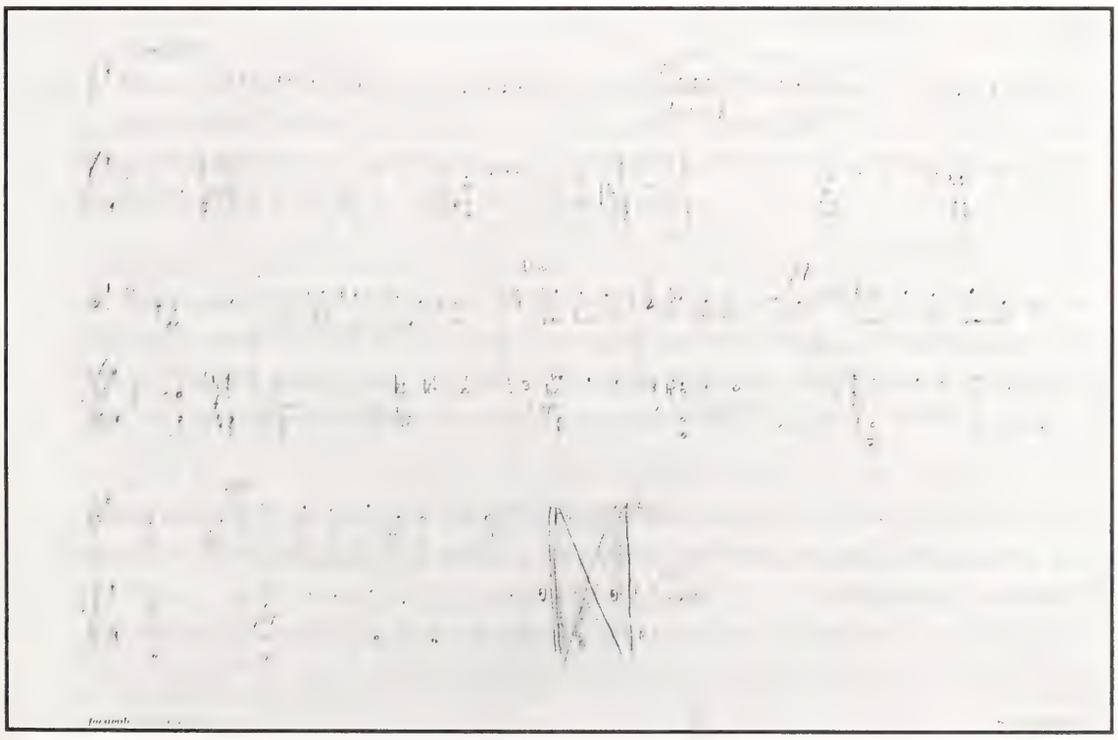
In a word, *Mass* is the epitome of eclecticism. Now, to many critics, the label "eclectic" is one of the most damning that can be applied to a composer. It intimates that he has no personal musical style, that he has to beg, borrow, or steal ideas from all over and throw them together like raisins and nuts added to a bowl of porridge: lumps in the texture that never become part of it. Bernstein has always cheerfully embraced musical ideas from diverse traditions, partly because he is himself so curious about all kinds of music, and partly because he maintains that music is a universal part of human life. This has left him open to criticisms of eclecticism, though, and in no work of his was the reproach leveled so directly as in *Mass*.

By the same token, though, it can be argued that American music as a whole is fundamentally eclectic. Just as the history of this country is the story of people coming from somewhere else to make a new life alongside of immigrants from a different place, the story of America's music is the history of many different strands brought from all over the world and joined into new combinations. Since *Mass* aimed to offer a dramatic view of American society at a particularly tormented time—not a reflective abstract work for the concert hall—the eclecticism of the score was entirely suitable. In that sense, there is no question that the music of Bernstein's *Mass* more accurately mirrors the state of the art in this country around 1970 than any other single work.

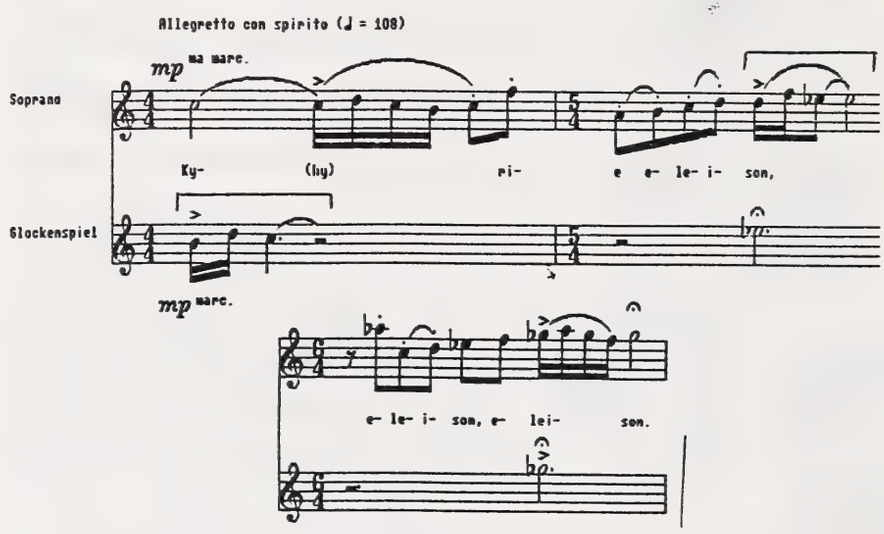
More important than the mere selection and intermingling of different musical traditions is the way in which the mixture is carried out. The heady, breakneck interweaving of the various elements of *Mass* can be intoxicating at a first hearing. Yet its main thrust is a dramatically simple one, and, since it is patently a theatrical piece, the theater is the place to experience it. Antal Dorati, who was the music director of the National Symphony Orchestra (which performed in the premiere), noted in his autobiography that the work ought to have been subtitled "A Mystery Play," because this would have better suggested to the unprepared listener its true character (in Dorati's



From the composer's fair copy of the piano/vocal score:
Hymn and Psalm ('A Simple Song'—'A New Song') [Young high Baritone, or "Pelleas" tenor]

words): "a dramatic study of the drama of worship and thus also an exploration into the nature of the religious Mass as we know it."

Mass begins in darkness with music heard on a quadraphonic tape from four corners of the performing space. In an ecstasy, seemingly improvised, four solo voices enter in turn to sing in turn "*Kyrie eleison*" ("Lord, have mercy") and "*Christe eleison*" ("Christ, have mercy"). Bernstein likes to build up his long musical sentences from small motives that link, twine, and concatenate into new forms, often built from the tiniest of musical ideas. The basic motive of *Mass* is so tiny—and it comes, so to speak, out of nowhere, since it is the first thing we hear on the tape, without even a conductor's cue to warn us that it is coming—is a three-note figure played on the glockenspiel as the soprano begins to sing.



This figure—including the pitches B, D, C, and the intervals of a minor third and a major second—reappears in endless guises and throughout the range of eclectic styles of which *Mass* is composed. Already the soprano echoes it at the end of the second bar. And the interval of the minor third is projected from the glockenspiel's sustained C to an E-flat in the second measure and again to a G-flat in the third, thus outlining a diminished triad, another fundamental sound of the piece.

The voices on tape overlap successively, in a ringing confusion that stops suddenly at the sound of a single loud chord on the electric guitar. The lights come up on a young man dressed in blue jeans and a simple shirt. This is the Celebrant. He sings, with suitable—and wonderful—simplicity the song that becomes a kind of theme for the work, "A Simple Song," celebrating a directness of religious experience that will soon be lost and must eventually be recovered. Bernstein originally composed this song for a film that Franco Zeffirelli was doing on the life of St. Francis of Assisi, a project from which the composer ultimately broke off on account of artistic differences. But some of the *Mass* music (including also the Sanctus) originally came from the sketched film music.

The Celebrant begins the service; the dramatic progression from this point is straightforward, but gradual, and described through remarkably varied music. The members of the crowd assembling for the service (which includes Street People and onstage instrumentalists) express their own doubts, fears, hopes, and concerns in a slangy vernacular and various styles of popular music suitable to the moods of the texts. The Celebrant is progressively invested in ever more elaborate robes, visually symbolizing the way in which the worshippers load all their concerns on him, as if

expecting him, in his radiant garments, to provide the immediate, magically direct, and easy solutions they are looking for. (One member of the chorus in the original production, who happened to be a clergyman, found this aspect of the work a powerful reflection of what he experienced from his congregation every time he ascended the pulpit.) The formal liturgy continues, but the Tropes (inserts to the liturgical text that cast a new light on its ideas) become increasingly self-centered and demanding. This culminates in a "primitive and fetishistic dance around the sacred objects"—the crowd has turned primitively pagan in its religious expectations. The dance moves progressively faster until it is interrupted by the appearance of the Celebrant, now most richly attired in vestments with a golden cope.

The others back off and the Celebrant picks out on the piano, with one finger, the notes of "Our Father," attempting, it seems, to gather his strength for what is expected of him, despite his own doubts. As he prepares for Communion, singing the Sanctus (in Latin, with echoes from the choir in Hebrew and the Street People in English), the sought-for peace—however defined—seems farther away than ever. As he elevates the holy vessels that hold the elements of the communion, the congregation demands peace again and again—but on its own terms. The pressures on the Celebrant mount to the breaking point. He hurls the sacramental wine to the floor; the chalice shatters, the red wine spills. The Celebrant undergoes a dramatic mad scene, losing his hold on reality and grasping at fragments of what he can remember (accompanied by echoes of earlier music). He tears the vestments from his body, stammers incoherently, sinks down in exhaustion, and eventually disappears into the pit.

A prolonged silence is broken by a solo flute recalling the "Epiphany," music played by an oboe during the Second Introit. A boy soprano sings the music of "A Simple Song," but with new words: "Sing God a secret song . . ." He is joined by a bass and they sing together, then embrace in peace. One by one more people enter, sing, embrace. The orchestra takes part in increasing numbers as the sound swells. The Celebrant, too, returns, unobtrusively and dressed simply again, as at the beginning. The chorus whispers to him, "*Pax tecum!*" ("Peace be with you.") Gradually the boys move off the stage into the aisles, passing the touch of peace to the members of the audience. On the last "Amen" of the chorus, a voice from the tape gives the benediction: "The Mass is ended; go in peace."

—Steven Ledbetter

Bernstein at 70! Tanglewood

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The Serge and Olga Koussevitzky Memorial Concert

LEONARD BERNSTEIN conducting

HAYDN — Symphony No. 88 in G

Adagio—Allegro
Largo
Menuetto: Allegretto
Finale: Allegro con spirito

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SEIJI OZAWA conducting

A Bernstein Birthday Bouquet:
Eight Variations on a Theme by Leonard Bernstein,
composed in celebration of his 70th birthday

LEONARD BERNSTEIN	Theme
LUCIANO BERIO	LB.AM.LB.M.W.IS.LB (To L. Bernstein, affectionately, for his 70th birthday)
LEON KIRCHNER	For Lenny's 70th: N.Y.–Connotations–N.Y.
JACOB DRUCKMAN	For dearest L.B. on his 70th birthday
LUKAS FOSS	For Lenny (70th anniversary tribute for orchestra and piano solo) with LUKAS FOSS, piano
JOHN CORIGLIANO	For Lenny, with love—and candor—on his 70th
JOHN WILLIAMS	To Lenny! To Lenny! (To Leonard Bernstein, with unbounded admiration on the occasion of his seventieth birthday)
TORU TAKEMITSU	For Lenny's birthday
WILLIAM SCHUMAN	Let's hear it for Lenny (For Lenny—with love and profound respect on his seventieth birthday and the fiftieth year of our friendship)

Please withhold applause until the end of the Variations.

INTERMISSION

LEONARD BERNSTEIN conducting

TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64

Andante—Allegro con anima
Andante cantabile, con alcuna licenza
Valse. Allegro moderato
Finale: Andante maestoso—Allegro vivace—
Moderato assai e molto maestoso—
Presto—Molto meno mosso

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Joseph Haydn
Symphony No. 88 in G

Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this symphony for the violinist Johann Peter Tost sometime in 1787, and it presumably had its first performance in Paris shortly thereafter. Arthur Nikisch led the first Boston Symphony Orchestra performances in November 1889. Serge Koussevitzky led the first Tanglewood performance of Haydn's Symphony No. 88 on August 14, 1937, during the Boston Symphony Orchestra's first summer at Tanglewood. André Previn led the most recent Tanglewood performance, on July 19, 1980. The Symphony No. 88 is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Like his later London symphonies, numbered 93-104 and composed at the height of his international reputation, Haydn's Symphony No. 88 was once among the most popular and most frequently heard of the composer's works in the genre. Tovey included it in his *Essays in Musical Analysis* at a time when only very few Haydn symphonies were performed with any frequency, and, so far as the Boston Symphony is concerned, it was rarely absent from the repertory between 1889 and the mid-1950s. In recent years it has shown up less often, not because its endearing characteristics are any less apparent—indeed, its grace, wit, and abundance of musical ingenuity have never failed to please—but because of the recent and justly rewarding tendency to explore the all but totally neglected symphonies from earlier in Haydn's career.

The year after finishing his six Paris symphonies, numbers 82-87, which he had provided upon commission for the fashionable Concerts de la Logue Olympique, Haydn wrote two more for the violinist Johann Peter Tost, who felt that some new works by the famous composer would make for a handy calling-card upon Tost's own arrival in that city. Judging from the early manuscripts and prints, whose discrepancies reflect the difficulties their editors must have had in reading Haydn's normally careful hand (the autograph is lost), the Symphony No. 88 seems to have been written in a heat of inspiration; Haydn scholar H.C. Robbins Landon even suggests that Haydn so exhausted himself with this "pinnacle of perfection" that the second symphony of the pair, No. 89, could not possibly have achieved a comparable level and represents but "a pale reflection" of its predecessor.

From the beginning to end, this symphony is unmistakably Haydn. The slow introduction, for example, suggests something of that to Mozart's Symphony No. 36, the *Linz*, written four years earlier; but even in the briefer span of Haydn's introduction, how noticeably different the texture, the string figurations, the pacing, the sense of anticipation built into each pause. And the first movement as a whole is filled with the sort of musical good humor, bustling strings, solo woodwind commentary, and instant energy that Mozart, in general, reserves for the finales of his piano concertos (for Mozart, the first movement of a symphony was a much more serious affair). The main theme of the Allegro has an airy, outdoorsy quality: it is essentially horn music, though heard first in the strings. As Robbins Landon observes, the soft beginning of the Allegro explains the need for the slow introduction: the first measures of the theme would have been inaudible to an audience not yet properly settled into its seats.

The Largo's deceptively simple but exceedingly elegant main theme is given first to the instrumental combination of oboe and solo cello and has a breadth that allows for different types of string embellishments as the movement proceeds. A surprise is the introduction of trumpets and drums, held silent throughout the first movement

and heard here in a Haydn symphonic slow movement for the first time. The Menuetto is a peasant dance, down to earth, but also replete with Haydnesque phrase extensions, abrupt harmonic sidesteps, and a jovially assertive return to the main tune; the Trio, with its bagpipe-like drone and touches of dissonance, takes us to another part of the Austrian countryside.

The finale is extraordinarily deft and ingenious; how much invention Haydn has fit into less than four minutes of music! Try to imagine this movement as totally new, and you will have some sense of what contemporary listeners felt, since the composer had just recently developed the hybrid sonata-rondo form typified here. Haydn generates such a rush of energy that he is able to play with our expectations from the very beginning; at the final return to the rondo theme, the music itself seems as amusedly unsure as we are of just where it is, where it's going, and when it's going to get there. But it's there before we know it, and after one last pause it rushes us headlong to the boisterous final fanfare of trumpets and drums.

—Marc Mandel

A Bernstein Birthday Bouquet: Eight Variations on a Theme by Leonard Bernstein

For centuries composers have offered pieces of music as gifts to their colleagues on special occasions, and they have often done so by borrowing a familiar musical idea originally created by the honoree and treating it playfully or seriously. The birthday tribute to be offered to Leonard Bernstein this evening was conceived by Oliver Knussen, who selected as the basis for the tribute "New York, New York," the opening number from Bernstein's first Broadway show, *On the Town* (a song that has by now taught several generations of out-of-towners visiting New York for the first time the useful mnemonic "the Bronx is up, and the Battery's down"). He invited a number of Bernstein's fellow composers to write an orchestral variation on this zippy tune as a contribution to this celebratory, fundraising event, the only stipulation being that each variation should run about ninety seconds. As the compositions arrived from the various composers, Knussen determined (on grounds of musical contrast) the order in which they would appear in the final "work."

Oliver Knussen (born in Glasgow, 1952) is one of the leading British composers and conductors of his generation and an important champion of new music both in England and the United States, particularly at Tanglewood, where he has been in charge of contemporary music activities since 1986. He has also been an artistic director of the Aldeburgh Festival since 1983. He was a composition student at Tanglewood between 1970 and 1973, having initially applied at the suggestion of Leonard Bernstein, who had been responsible also for recommending Knussen's early First Symphony for performance in London. His works include three symphonies, a large body of vocal and chamber music, and two successful operas with Maurice Sendak, *Where the Wild Things Are* and *Higglety Pigglety Pop!*

Luciano Berio (born in Oneglia, Imperia, Italy, 1925) is, of all Italian composers of the postwar period, the most active on the international scene. He studied in Milan and then in the United States (he was a Composition Fellow at Tanglewood in 1951, studying there with Dallapiccola). He was co-founder of the first electronic music studio in Italy, but most of his music is for acoustic instruments and voice. In 1982 he returned to Tanglewood as composer-in-residence. Berio came most forcibly to the attention of the musical world in 1968, when he conducted his *Sinfonia* (dedicated to

Leonard Bernstein) and made a memorable recording with the New York Philharmomic. Berio has composed in all genres, and generally imbues his music—even seemingly abstract instrumental works—with palpable dramatic qualities.

Leon Kirchner (born in Brooklyn, 1919) studied with Schoenberg at UCLA and later with Ernest Bloch at Berkeley. Later he studied with Roger Sessions in New York. After teaching for a number of years in California (at the University of Southern California and Mills College), he was named successor to Walter Piston at Harvard, where he is currently Walter Bigelow Rosen Professor of Music. He won the 1967 Pulitzer Prize for his Third String Quartet. In 1969, Kirchner composed his *Music for Orchestra* for the New York Philharmonic's 125th anniversary.

Jacob Druckman (born in Philadelphia, 1928) studied with Aaron Copland at Tanglewood in 1949 and later at Juilliard and in Paris. He has taught especially at Juilliard and at Yale, where he also directed the electronic music studio. In recent years Druckman has composed largely works for orchestra; his *Windows* won the 1972 Pulitzer Prize. As composer-in-residence with the New York Philharmonic in the early '80s, he was artistic director of the influential series of new music concerts given by the orchestra in 1983, 1984, and 1986, under the title "Horizons." Leonard Bernstein conducted the New York Philharmonic in the world premiere of his *Aureole* in 1979.

Lukas Foss (born in Berlin, 1922) came to the United States at the age of fifteen and studied at the Curtis Institute, where he had the same teachers in piano, composition, and conducting as Leonard Bernstein. Like Bernstein he was in the very first class of the Berkshire Music Center at Tanglewood in 1940. Foss has divided his time between composition and conducting, having been music director of the symphony orchestras in Buffalo and Milwaukee and, since 1971, of the Brooklyn Philharmonic Orchestra,

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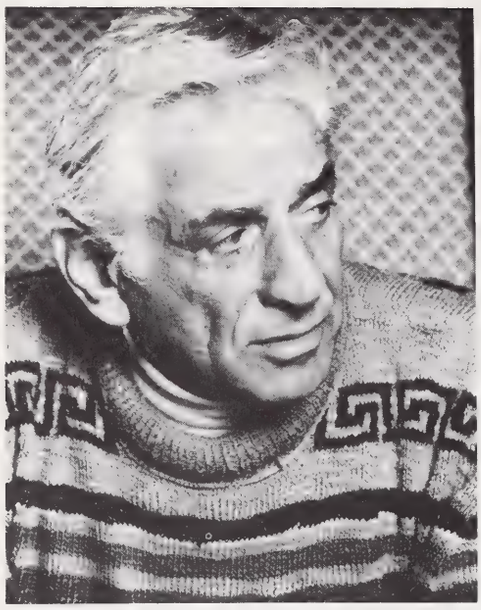

Photo: Hunstein

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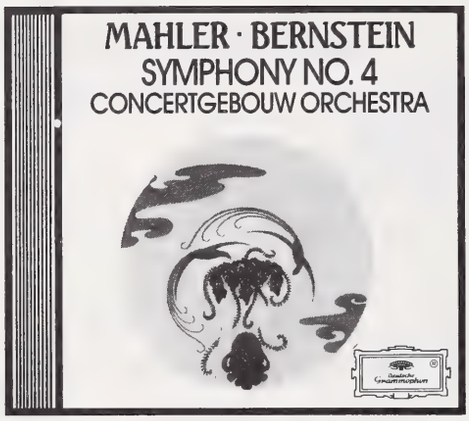

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where he has introduced a significant series of concerts and discussions under the heading "Meet the Moderns." In his own works he has been receptive to all kinds of experimentation, with time, improvisation, and electronic elements carried out with wit and panache. He is also a brilliant pianist who is the featured soloist on two of Leonard Bernstein's recording of Bernstein's *Age of Anxiety*.

John Corigliano (born in New York, 1938) grew up in close association with the New York Philharmonic, of which his father was concertmaster during most of the years when Leonard Bernstein was its music director. He studied at Columbia with Otto Luening and at the Manhattan School of Music with Vittorio Giannini. His works are frequently lyrical and in an accessible style. He has written everything from a mixed-media opera called *The Naked Carmen* (after Bizet) to the film score for *Altered States*, which was nominated for an Academy Award. His 1977 Clarinet Concerto, commissioned by the New York Philharmonic and first performed under Leonard Bernstein, has been especially successful. The Boston Symphony commissioned his 1981 *Promenade* Overture, written especially for the Boston Pops Orchestra, for its centennial.

John Williams (born in New York, 1932) had a background in classical piano and jazz, and he was in demand as a studio pianist in Hollywood (where his family had moved when he was a child) before he became active as an orchestrator and then as a composer for films. In addition to some of the most popular film scores of recent years, he has also turned out a steady flow of concert pieces, particularly concertos. He was named conductor of the Boston Pops Orchestra in 1981, and with that ensemble he has made a very successful record of music by Leonard Bernstein.

Toru Takemitsu (born in Tokyo, 1930) came to music only in his teens and is largely self-taught, but he is far and away the best-known Japanese composer today. His international reputation began when Stravinsky deemed his 1957 *Requiem* for strings the most interesting Japanese piece he had heard to that time. His reputation developed a great deal further when he was commissioned to write a piece for the 125th anniversary of the New York Philharmonic. The resulting piece, *November Steps*, a double concerto for *biwa* and *shakuhachi* with orchestra, scored an immediate success when it was premiered by Seiji Ozawa in November 1967.

William Schuman (born in New York, 1910) is one of the last of that generation of American composers whose works came to prominence, and formed the basis of an American symphonic literature, through the enthusiastic sponsorship of Serge Koussevitzky, a sponsorship that has continued through Koussevitzky's protégé Leonard Bernstein. As an educator and administrator (notably as an innovative president of Juilliard and the first president of Lincoln Center for the Performing Arts), Schuman has made a strong contribution to American musical life. But his most important work has been his compositions, especially in the works for orchestra, including ten symphonies. Koussevitzky conducted the Boston Symphony in world premieres of the Third and the Fifth (Leonard Bernstein has made superb recordings of both of these); the Eighth Symphony was written for the opening of Philharmonic Hall (as it was then called) at Lincoln Center, and was first performed and recorded by Leonard Bernstein and the New York Philharmonic.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the Fifth Symphony between May and August 26, 1888, himself conducting the premiere in St. Petersburg on November 17 that year. Theodore Thomas introduced it to America at a concert in New York on March 5, 1889. Serge Koussevitzky led the BSO's first performance of the Tchaikovsky Fifth in the Berkshires, on August 16, 1936, as well as the orchestra's first Tanglewood performance, on August 11, 1940. Semyon Bychkov led the most recent performance here, on August 24, 1986. The symphony is scored for three flutes (third doubling piccolo), two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and Baker's Biographical Dictionary of Musicians notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that

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Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.

The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic* Symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern.

Wearing his *Evening Transcript* hat, Apthorp was not as cautious:

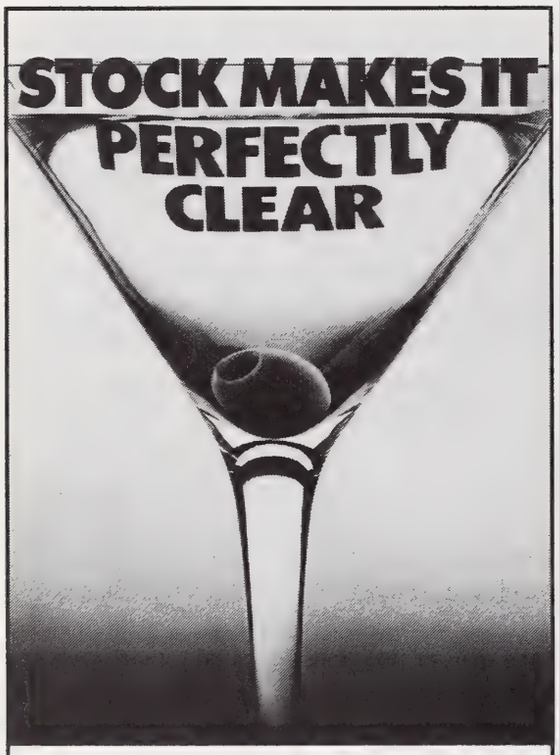
It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to

repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, that is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time . . . "

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans, Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the Serenade for Strings, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs, including "Don Juan's Serenade" and "Amid the Noise of the Ball."

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the



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program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his diary as *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Scheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of the movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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A Bernstein Celebration

edited by

STEVEN LEDBETTER

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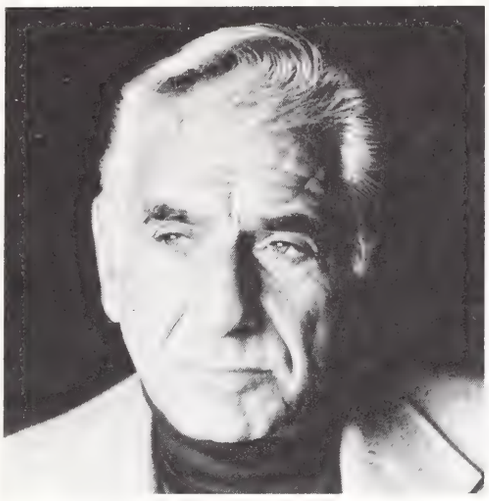
Eighteen articles celebrating Leonard Bernstein as composer, teacher, conductor, recording artist, television performer, international celebrity, and cultural phenomenon, as well as a calendar of principal events in his life, a chronological list of his compositions, and a detailed discography of his work as a composer, supplemented by forty-two photographs and ten facsimiles of manuscript pages.

Contributors: Humphrey Burton, Robert S. Clark, Phyllis Curtin, D. Kern Holoman, Paul Hume, Steven Ledbetter, Carol Lieberman, John McClure, John Mauceri, John Oliver, James Orleans, Andrew L. Pincus, Marcel Prawy, John Rockwell, Carl St. Clair, Larry Stempel, Michael Tilson Thomas, and J.F. Weber.

A special advance printing of *Sennets & Tuckets* has been produced as a gift for Benefactors and Patrons of "Bernstein at 70!"
A trade edition will be available by early 1989.

Leonard Bernstein



Leonard Bernstein is the first and only American musician ever to achieve worldwide recognition as conductor, composer, pianist, author, and teacher. As composer, Mr. Bernstein has created works over a wide range of forms and styles: three symphonies (*Jeremiah*, *The Age of Anxiety*, and *Kaddish*), the Serenade (after Plato's *Symposium*) for violin and string orchestra, *Chichester Psalms* for orchestra and chorus, three ballets (*Fancy Free*, *Facsimile*, and *Dybbuk*), the score for the film *On the Waterfront*, and the operas *Trouble in Tahiti* and *A Quiet Place*. For the Broadway theater, he has written *On the Town*, *Wonderful Town*, *Candide*, and, of course, *West Side Story*. His *Mass*, a Theatre Piece for Singers, Players, and Dancers, opened the Kennedy Center in Washington, D.C., in 1971, and in 1981 became the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Mr. Bernstein include *Slava!* (Overture for Orchestra), the *Divertimento for Orchestra*, written for the Boston Symphony Orchestra's centennial, *A Musical Toast*, and *Halil*. His *Jubilee Games* for orchestra received its world premiere in September 1986 with the Israel Philharmonic Orchestra under the composer's baton in celebration of that orchestra's fiftieth anniversary. Festivals of Mr. Bernstein's work as a composer have been presented in Israel, in Austria, at Amherst, in Kansas City, Cleveland, Orange County (California), Milwaukee, and London. The festival in London, presented by the London Symphony Orchestra in cooperation with the Barbican Centre, was the largest of its kind honoring a living musician. In 1986 Mr. Bernstein was honored in Paris, on which occasion President François Mitterand named him a Commandeur de la Legion d'Honneur. October 1982 saw the premiere at New York City Opera of the new opera house version of *Candide*. In June 1982 Houston Grand Opera presented the world premiere of Mr. Bernstein's opera *A Quiet Place*. A revised version had its European premiere at Teatro alla Scala, Milan, in June 1984, and its American premiere at the Kennedy Center in Washington, D.C., the following month. *A Quiet Place* received its Austrian premiere in April 1986, at the Vienna State Opera, where it was recorded by Deutsche Grammophon and televised; it has also received recent premieres in new productions in Germany and the Netherlands.

Mr. Bernstein is the author of the best-selling books *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, *The Infinite Variety of Music*, and *Findings*. In 1972-73 he was Charles Elliot Norton Professor of Poetry at Harvard; the six lectures he gave there have been televised in the United States and Europe, and published in book form by Harvard University. These works have been translated into German, Hebrew, Hungarian, Japanese, Swedish, Czech, Dutch, Rumanian, Finnish, Portuguese, Slovene, Spanish Chinese, Danish, Russian, French, and Italian.

In February 1985 Mr. Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts and Sciences. He has won eleven Emmy Awards, and his Young People's Concerts with the New York Philharmonic extended over fourteen seasons. In recent years, Mr. Bernstein has been seen regularly on PBS's "Great Performances" series. His eleven-

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part series "Bernstein's Beethoven" appeared on PBS and cable television. He and the New York Philharmonic have received a number of Gold Records and the CBS International Crystal Globe Award. Mr. Bernstein's many other awards and honors include the National Fellowship Award in 1985 for his lifelong support of human rights; he is the only musician to have received this honor since the award was first given, in 1949, to Eleanor Roosevelt. The same month in 1985, he received the Gold Medal of the American Academy of Arts and Letters, the nation's highest cultural organization, to which he was elected in 1981.

Mr. Bernstein had a typically eventful year in 1987. In March, along with his eighty-seven-year-old teacher and secretary Helen Coates, he received an honorary doctorate from Pine Manor College in Boston. In April he received the Albert Schweitzer Music Award "for a life's work dedicated to music and devoted to humanity," at a benefit concert for Amnesty International's Felicia Montealegre Fund, established by Mr. Bernstein in memory of his late wife, along with scholarship funds at Columbia University, the Juilliard School, and New York University. In May he was named Laureate Conductor of the Israel Philharmonic Orchestra. In June he became Honorary President of the London Symphony Orchestra, a position he also holds with the Santa Cecilia Orchestra in Rome, where he conducted a concert version of Puccini's *La bohème* recorded by Deutsche Grammophon. Also in June he received the prestigious Siemens Prize in Munich and added these funds to the scholarships he has established at Harvard University, Brandeis University, and the Tanglewood Music Center; now he will add another at the Indiana University School of Music. In June he became the first recipient of the Key to the City of Oslo, and also received the Gold Medal of the Royal Philharmonic Society in London, becoming the first native American composer to join Brahms, Ravel, Elgar, and Stravinsky in receiving this award from the world's oldest music organization. In July 1987 Mr. Bernstein was

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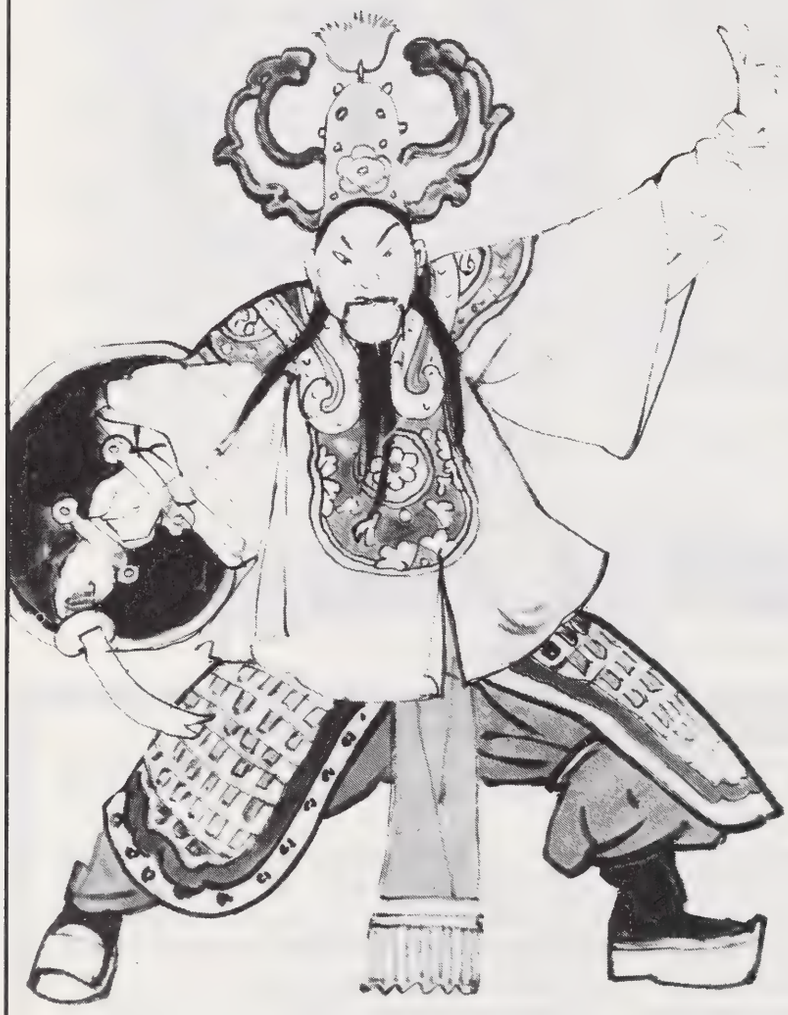

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awarded the Grand Cross of Merit of the Order of Merit of the Federal Republic of Germany, given in recognition of outstanding artistic contributions to the Federal Republic, and in August he received the Edward MacDowell Gold Medal for composition at the MacDowell Colony in New Hampshire. In August and September 1987 Mr. Bernstein conducted the Vienna Philharmonic, of which he is the only living conductor to be an honorary member, at the Salzburg Festival and on tour in the United States. Also at the time he received the Thomas Edison Award for his recording of Mahler's Symphony No. 9, and in November he was honored by the America Israel Cultural Foundation in recognition of his lifetime contributions to music in Israel and to cultural relations between the United States and Israel. In December 1987 Mr. Bernstein began a period of composing and writing.

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and grew up in Boston. After graduating from Harvard in 1939, he continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson, and Isabelle Vengerova. Summers were spent at Tanglewood, as a student of and assistant to Serge Koussevitzky. Engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic in 1943, he made his remarkable, now historic debut with that orchestra on November 14, 1943 that year, replacing Bruno Walter in a nationally broadcast concert. In the years following, Mr. Bernstein served as music director of the New York City Symphony, was head of the conducting faculty at the Berkshire Music Center (now the Tanglewood Music Center) and professor of music at Brandeis University, and conducted most of the world's major orchestras. In addition to conducting orchestras, Mr. Bernstein has conducted at the Metropolitan Opera, La Scala (as the first American ever to conduct there), and the Vienna State Opera. Mr. Bernstein was named music director of the New York Philharmonic in 1958, becoming the first American-born and -trained musician to attain such a prominent post. He has been an Honorary Member of the Philharmonic and its Laureate Conductor since 1969. During his long and distinguished association with the Philharmonic he conducted more concerts than any other conductor in its history. Of the more than 400 recordings Mr. Bernstein has made, more than 200 have been with the New York Philharmonic, for CBS Masterworks and Deutsche Grammophon. Mr. Bernstein has appeared frequently with the Boston Symphony Orchestra as both conductor and pianist since his first Symphony Hall conducting appearance in February 1944. In recent years he has returned regularly to Tanglewood to work with the Tanglewood Music Center Orchestra and to conduct the "Serge and Olga Koussevitzky Memorial Concert" with the Boston Symphony Orchestra.

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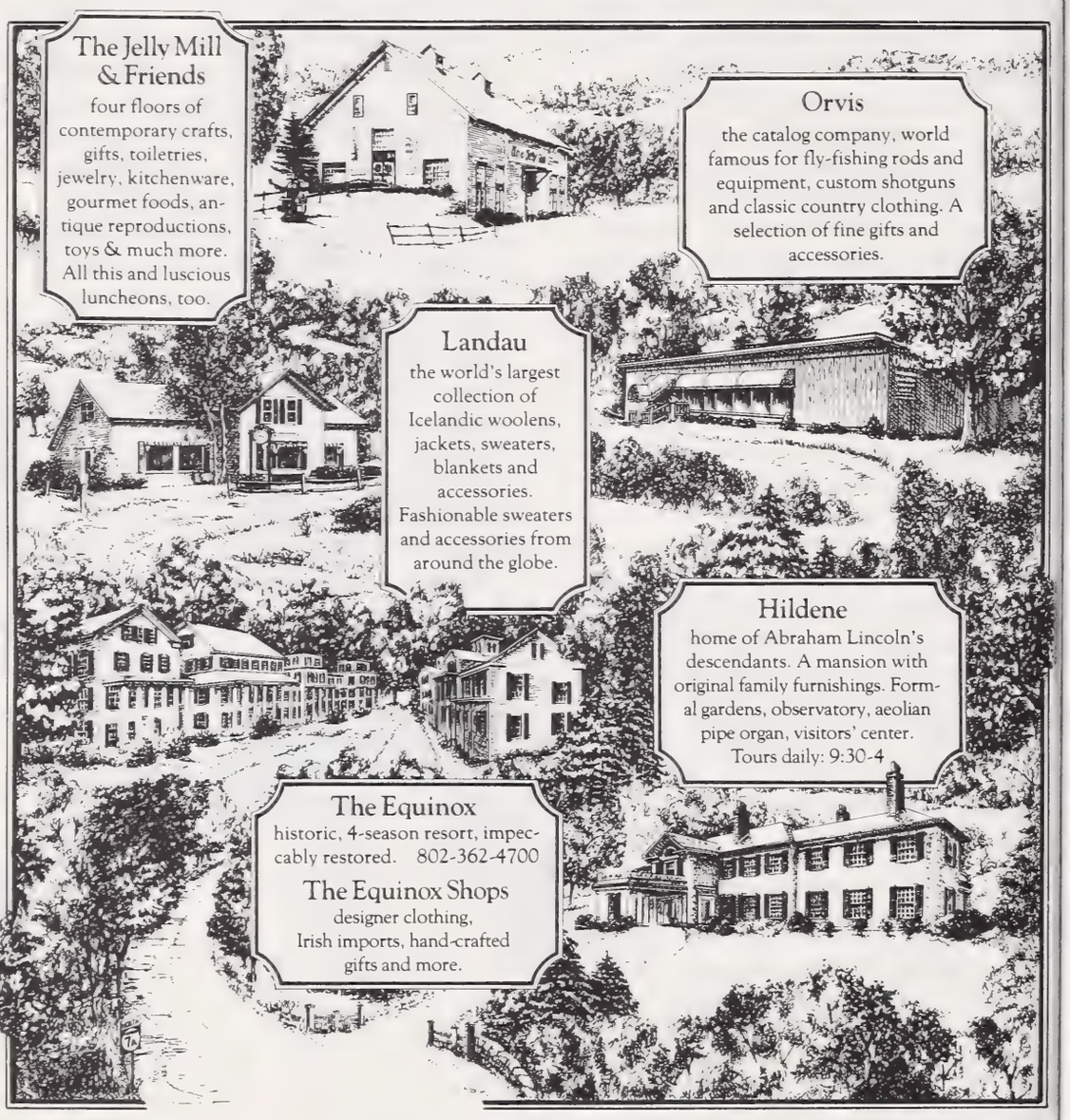

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